

FAB

26





FAB 26 (VOLUME 5 NO.2)

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Photos from Supercar, Fireball XL5, Stingray, Thunderbirds,
Captain Scarlet And The Mysterons, Joe 90,

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Photos from Terrahawks ©1996 Primetime Television Associates

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FAB Magazine is published six times per annum by
Fanderson - The Official Gerry Anderson Appreciation Society
with authorization from PolyGram Television International and
Gerry Anderson Productions.

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The market place for Anderson merchandise plus Local Groups.

Front Cover - Gerry Anderson celebrates the 50th Anniversary of his career in film and television with the publication of his biography by Legend Books this month. Created especially for the cover of the biography, the image was designed by Chris Bentley, photographed by David Finchett and digitally composed by The Magic Camera Company.

Back Cover - Captain Thrice leads the crew of the Starship Paradox on their quest to find the legendary *Lavender Castle* in Gerry Anderson's new TV series, created and designed by Rodney Matthews.

As you can see, we've got such a packed issue this time that I've got even less space than normal to rabbit, and as I've got two apologies and two thank yous to do, I'd better get straight on with it. First apology is for the lateness of this issue, which should have been out at the end of August, at exactly the same time as our **Fanderson Gold** convention, in fact. Preparations for the three-day celebration had to take priority on our time, I'm afraid, so we couldn't even think about starting this issue until the convention was done and dusted. As compensation, we've included a couple of extra pages again, so I hope it was worth the wait.

Something else that I hope was worth the wait was **The Space:1999 Documentary** which, despite our announcements in *FAB 23*, didn't get finished until the start of July. Our apologies to all those of you who ordered the video in advance who had to wait rather longer than we had expected for delivery, and thank you for your patience. It seems that the extra time that Tim and Glenn spent tinkering with the programme (or should that be programmes, being as it comes in two fifty-minute parts?) paid off, as the reviews have been exceptionally favourable (phew!).

The second thank you is to those who worked tirelessly at the aforementioned **Fanderson Gold** convention and helped to make it our best event to date (so I'm told - I was too busy rushing around and losing sleep to notice). To give them the credit they deserve, our happy gang of helpers were: Nick Williams, Andrew Frampton, Ralph Titterton, Tim Mailett, Glenn Pearce, Paul Glanville, Dan Turner, Ian Boyce, Cathy Ford, Ruth Flitney, Chris Trice, Andy Hopkinson, Stuart Drummond, Mel Rowlands, Andrew Staton, Ian Fryer, Tony & Jason Storey, Andy & Helen Rolfe, Colin Taylor, Jo Roberts, Katherine Birkett and the members of the Puppet Liberation Front: Dave & Liz Finchett, Graham & Katie Bleathman, Glo Thorogood, Stephen Brown and Lynn Simpson. I'd also like to thank the staff of Pinewood Studios for letting us on to the amazing 007 Stage during our tour of the studios on the Saturday - an unplanned bonus that really made everybody's day.

Before you ask, next year's event is being planned as you read this, but we'll tell you about that next time. Suffice to say for now that no self-respecting **Captain Scarlet** and **UFO** fans will want to miss it!

Chris Bentley - Editor

FAB NEWS

FROM THE WORLDS OF GERRY ANDERSON

DATELINE: OCTOBER/NOVEMBER 2006

LAVENDER CASTLE TO COMMENCE FILMING IN NEW YEAR

As announced in our stop press report mailed with FAB 25, a brand new Gerry Anderson series is set to begin production this Autumn at the Cosgrove Hall Studios in Manchester. **Lavender Castle** is a science-fantasy series which will be filmed using 'state of the art' stop-motion animation with space sequences generated using computer animation. The series follows the adventures of Captain Thrice and the crew of the starship Paradox on their quest through space to find the legendary Lavender Castle.

The script for the first episode has been written by Gerry Anderson based on a story by award-winning children's author Pauline Fisk. Music for the series will be specially composed by internationally renowned rock musician Rick Wakeman, best-known for his conceptual albums "The Myths and Legends of King Arthur and the Knights of the Round Table" and "Journey to the Centre of the Earth". Conceptual designs have been crafted by cult fantasy artist Rodney Matthews, famed for his series of album covers for 70s band Yes, guaranteeing that **Lavender Castle** will be, in the words of Gerry Anderson, "Like nothing you've ever seen on television before."

Originally announced as a project for the BBC back in 1991, it has taken Anderson over five years to bring **Lavender Castle** to fruition. Although the series is aimed primarily at 4 to 10 year olds, it is anticipated that **Lavender Castle** will also appeal to teenagers and adults in much the same way as Cosgrove Hall's highly successful 1983 stop-motion series **The Wind In The Willows**.

Pre-production on **Lavender Castle** started on September 1st with six months of extensive character modelling and set building. Filming on the series will start on March 1st, 1997 with production of the 26 ten-minute episodes scheduled to take 80 weeks. At pressdate, no casting decisions for the vocal roles have been made. Broadcast of the series is not anticipated until 1998.

GERRY ANDERSON BIOGRAPHY PUBLISHED IN OCTOBER

Gerry Anderson's life story, as told to authors Simon Archer and Stan Nicholls, was published in hardback by Legend Books, an imprint of Random House UK, on October 17th. The publication of "Gerry Anderson - The Authorised Biography" will be accompanied by extensive television, radio and press coverage and special in-store point of sale displays featuring the **Thunderbirds** vehicles. The 256 page book, which promises to be an uncompromising account of the film and television producer's life and work, retails at £14.99.

To promote the book, Gerry is currently doing a series of signings at bookshops around the UK. The signings schedule for the second part of the tour is as follows:

Tuesday, October 22nd - Eastbourne
12pm Waterstones

Thursday, October 24th - Blackpool

1pm Dillons, The Tower Shopping Centre

Saturday, October 26th - Birmingham & Great Yarmouth

12noon Andromeda, Birmingham

4.30pm Cult TV Appreciation Weekend, Great Yarmouth
Wednesday, November 20th - Cardiff

1pm Blackwell's, Royal Arcade

In addition to these signing dates, Gerry has also taken part in a series of discussion events hosted by Waterstones at their bookshops in Bristol, Edinburgh and Manchester, and will be appearing with astronaut Buzz Aldrin at the Cardiff Literary Festival at 6pm on Wednesday November 20th. Radio listeners will also be able to hear Gerry on Radio 2's John Dunn programme at 6pm on Friday, October 25th, and on Radio 4's Loose Ends on Saturday, November 2nd. Exclusive interviews with Gerry will be appearing in special Gerry Anderson issues of science-fiction media magazines "SFX" and "Infinity" in November.

UFO CUT ON FIRST UK NETWORK SCREENING

UFO made its British network television debut with *Identified* on BBC2 on Monday, 16th September in the 6pm slot. BBC schedulers had planned to broadcast the episodes in the original production order as advised by Fanderson, but transmission copies of *Computer Affair* (#2) and *Flight Path* (#3) were not made available in time for their planned broadcast dates, so they were replaced by the next two available episodes, *Exposed* (#5) and *Survival* (#4) - *Exposed* was screened first for obvious continuity reasons. Subject to the availability of further episodes as they are required, the run is to continue in the correct order from episode 6, *Conflict*, and in a 6.25pm timeslot from October 7th.

Unfortunately, *Exposed* and *Survival* both suffered at the hands of BBC editors who trimmed the episodes so as to enable the programmes to fit into a 45-minute slot prior to coverage of the Liberal Democrat and Labour Party conferences. Nearly two minutes was trimmed from *Exposed* and one minute from *Survival* - none of the material cut from the episodes was unsuitable for the timeslot and will probably be reinstated for a second BBC screening of the series late in 1997 or early '98. The majority of episodes have been remastered for the BBC broadcasts from the original 35mm negatives, ensuring superior picture quality and sound, although the standard will not be consistent throughout the run due to the rush transfer of several episodes (such as *Survival* and *Reflections In The Water*) which lack sharpness and colour balance. Some episodes will be broadcast from existing 16mm transfers due to difficulties in obtaining new 35mm transfers at short notice.

The BBC2 schedule through to December is as follows, but may be subject to change:

October 28th	<i>The Dalotek Affair</i>
November 4th	<i>A Question Of Priorities</i>
November 11th	<i>Ordeal</i>
November 18th	<i>The Responsibility Seat</i>
November 25th	<i>The Square Triangle</i>
December 2nd	<i>Court Martial</i>
December 9th	<i>Close Up</i>
December 16th	<i>Confetti Check A-O.K.</i>
December 23rd	<i>E.S.P.</i>

A third BBC screening of **Joe 90** commenced on the morning of Sunday, October 6th, hidden away at 7.30am on BBC2. As with the earlier runs of the series on the BBC, the transmissions originate from 16mm transfers (poor picture and sound quality), and the opening titles feature the hideous 1990s logo on a video overlay. The schedule through to December is as follows:

October 27th	<i>Hi-Jacked</i>
November 3rd	<i>Colonel McClaine</i>
November 10th	<i>The Fortress</i>
November 17th	<i>King For A Day</i>
November 24th	<i>International Concerto</i>
December 1st	<i>Splashdown</i>
December 8th	<i>Big Fish</i>
December 15th	<i>Relative Danger</i>
December 22nd	<i>Operation McClaine</i>

SUPERMARIONATION FINDS NEW HOME ON BRAVO

Thunderbirds spearheaded the new Autumn line-up on cable and satellite channel Bravo with a stripped broadcast of all 32 episodes at 6pm on weekdays from September 2nd. The previous day, **Captain Scarlet And The Mysterons** and **Joe 90** (with original title logo intact) also began complete runs on Bravo in a Sunday Supermarionation hour from 2pm to 3pm. The **Thunderbirds** and **Captain Scarlet** episodes are all being broadcast from 35mm transfers while the **Joe 90** episodes are a mixture of 35mm and 16mm transfers.

The first screening of **Thunderbirds** comes to an end on October 15th and is replaced by repeat screenings of **Captain Scarlet** and **Joe 90** which will overtake the Sunday screenings on October 29th. A second run of weekday **Thunderbirds** episodes commences on November 29th, while the Sunday screenings of **Scarlet** and **Joe** are set to run through into the New Year. A complete Bravo Supermarionation schedule through to December appears in the sidebar on page 5. Viewers with Teletext can find further information about each series on pages 224 (**Joe 90**), 226 (**Captain Scarlet**) and 228 (**Thunderbirds**) of Timewarp Text.

Although unscheduled at the moment, Bravo also have early plans to screen the other Supermarionation series in 1997, all part of a package of ITC series purchased by the channel last year. **Stingray** will probably see the light of day first, but Anderson fans will be more enthusiastic about the prospect of complete screenings of **Supercar**, **Fireball XL5** and **The Secret Service**. **Supercar** has not been broadcast in the UK since 1972 and it is over a decade since the last British run of **Fireball XL5**. **The Secret Service** has only ever been broadcast in three ITV regions, and was shown for the last time in 1974.

WHERE ARE THEY NOW DEPT.

A new TV movie adaptation of Jules Verne's **20,000 Leagues Under The Sea** is currently filming at Pinewood Studios with special effects being supervised by **STEVEN BEGG** (effects supervisor on both **Terrahawks** and **Space Precinct**). The project has proven to be something of a behind-the-scenes reunion for several other members of the **Space Precinct** crew, who are also working on the film. Directed by Michael Anderson, **20,000 Leagues** stars Richard Crenna with Ben Cross as Captain Nemo, and is expected to air at Christmas... **SIMONE BENDIX** (**Space Precinct**'s Officer Jane Castle) will be seen shortly in a four-part BBC2 dramatisation of Iain Banks' family saga **The Crow Road**... **ED BISHOP** (UFO's Commander Ed Straker) could be heard as Herman Perry in Radio 4's **The Monday Play** presentation of Mike Walker's **American Faith**, an epic study of former American president Richard Nixon, at the end of September. Ed's co-stars included **DON FELLOWS** (**The Day After Tomorrow**'s Jim Forbes) and **BOB SHERMAN** (Alden Humes in **Space Precinct**'s *Body & Soul* episode)...

Summit Fever, the documentary account of **BRIAN BLESSED**'s

third attempt to conquer Mount Everest was shown on Channel 4 in August and featured an appearance by Brian's wife **HILDEGARD NEIL** (seen in **The Protectors - The Last Frontier** and **Space:1999 - The Darcons**). Brian (who previously starred as Dr. Tom Bowen in **The Day After Tomorrow** and also guested in two episodes of **Space:1999**) is currently playing the Ghost of the late King of Denmark in Kenneth Branagh's new feature adaptation of **Hamlet**. Next year, he will be travelling around the world for the BBC **In Search Of The Yeti**...

Space:1999 script editor **JOHNNY BYRNE** has written a new children's drama, **Born To Be Wild**, for ITV. He has also scripted **Something Of Value**, the fifth episode of the new series of **Heartbeat** which was screened by ITV early in October... **JOHN CARSON** (the voice of the villainous Captain Foster in **Thunderbird 6**) made a guest appearance as Sir Hercules Robinson in the BBC's epic multi-million pound drama series **Rhodes** in September. Also appearing in the series were **FRANCES BARBER** (Erika Brandt in **Space Precinct**'s *Hate Street*) and **OLIVER COTTON** (Spearman in **Space:1999**'s *The Full Circle* and Tylan Gershom in **Space Precinct**'s *Protect And Survive*)...

WINDSOR DAVIES (the voice of Sgt. Major Zero in **Terrahawks**) can currently be seen reprising his Sgt. Major 'Shutup' Williams character from **It Ain't Half Hot Mum** in an advert for Cadbury's Wispa Gold. Through the miracle of digital composition technology, Windsor is also seen as himself conversing with the Sgt. Major... **Space Precinct** director **JIM GODDARD** is at the helm of the new series of **Dangerfield** on BBC1 this Autumn... **MIRIAM KARLIN** (**Crossroads To Crime**'s Connie Williams) made a guest appearance as a wheelchair-bound pensioner in the *Thicker Than Water* episode of BBC1's **Casualty** in October... **ANTON PHILLIPS** (**Space:1999**'s Dr. Bob Mathias) appeared as Quaxley St. Man in Caryl Phillips' Channel 4 adaptation of his novel **The Final Passage** in July...

Stuart Gordon's \$25 million SF epic **Space Truckers** is expected to open in the US at Christmas. The film stars Dennis Hopper, Charles Dance, Debi Mazar and **SHANE RIMMER** (the voice of **Thunderbirds**' Scott Tracy) as the villainous Saggs, chairman and CEO of the 'ultimate conglomerate', The Company, who plans to take over the world by privatising it. **Space:1999** effects man **BRIAN JOHNSON** was visual effects supervisor on the project which was filmed in Ireland at Dublin's Ardmore Studios last year...

UFO's resident Alien **GITO SANTANA** (seen in *Identified*, *Computer Affair*, *Survival*, *The Sound Of Silence* and *The Long Sleep*)

MANY HAPPY RETURNS

Birthday greetings to the following Gerry Anderson series cast members and production personnel.

ANGELA DOUGLAS (66)	October 29th
MICHAEL JAYSTON (60)	October 29th
GEORGE MURCELL (71)	October 30th
ANTON PHILLIPS (53)	October 31st
ALAN TILVERN (77)	November 5th
JUDY PARFITT	November 7th
DON HENDERSON (64)	November 10th
ROB YOUNGBLOOD (29)	November 14th
ADRIENNE CORRI (66)	November 15th
ROBERT EASTON (66)	November 23rd
MICHAEL GOUGH (79)	November 23rd
DIANA QUICK (50)	November 23rd
PAMELA STEPHENSON	December 4th
LIONEL BLAIR (64)	December 12th
SYLVIA ANDERSON	December 24th
JOHN BARRON (76)	December 24th
MICHAEL BILLINGTON (55)	December 24th
LEW GRADE (90)	December 25th
BERNARD CRIBBINS (68)	December 29th

BRavo SUPERMARIONATION SCHEDULE

Oct 21	Captain Scarlet: Manhunt Joe 90: <i>International Concerto</i>	Nov 6	Captain Scarlet: The Heart Of New York Joe 90: <i>Project 90</i>	Nov 22	Captain Scarlet: Expo 2068 Joe 90: <i>Test Flight</i>
Oct 22	Captain Scarlet: Point 783 Joe 90: <i>Operation McClaine</i>	Nov 7	Captain Scarlet: Traitor Joe 90: <i>Colonel McClaine</i>	Nov 24	Captain Scarlet: The Trap Joe 90: <i>Double Agent</i>
Oct 23	Captain Scarlet: Operation Time Joe 90: <i>Big Fish</i>	Nov 8	Captain Scarlet: Model Spy Joe 90: <i>Lone Handed 90</i>	Nov 25	Captain Scarlet: The Launching Joe 90: <i>See You Down There</i>
Oct 24	Captain Scarlet: Renegade Rocket Joe 90: <i>Relative Danger</i>	Nov 10	Captain Scarlet: Avalanche Joe 90: <i>Most Special Astronaut</i>	Nov 26	Captain Scarlet: Codename Europa Joe 90: <i>The Birthday</i>
Oct 25	Captain Scarlet: White As Snow Joe 90: <i>The Unorthodox Shepherd</i>	Nov 11	Captain Scarlet: Fire At Rig 15 Joe 90: <i>The Race</i>	Nov 27	Captain Scarlet: Attack On Cloudbase Joe 90: <i>International Concerto</i>
Oct 27	Captain Scarlet: Seek And Destroy Joe 90: <i>King For A Day</i>	Nov 12	Captain Scarlet: Flight To Atlantica Joe 90: <i>The Professional</i>	Nov 28	Captain Scarlet: The Inquisition Joe 90: <i>Operation McClaine</i>
Oct 28	Captain Scarlet: Seek And Destroy Joe 90: <i>King For A Day</i>	Nov 13	Captain Scarlet: Crater 101 Joe 90: <i>Talkdown</i>	Nov 29	Thunderbirds: Trapped In The Sky
Oct 29	Captain Scarlet: Spectrum Strikes Back Joe 90: <i>Business Holiday</i>	Nov 14	Captain Scarlet: Dangerous Rendezvous Joe 90: <i>Breakout</i>	Dec 1	Captain Scarlet: Special Assignment Joe 90: <i>Arctic Adventure</i>
Oct 30	Captain Scarlet: Avalanche Joe 90: <i>Most Special Astronaut</i>	Nov 15	Captain Scarlet: Noose Of Ice Joe 90: <i>Child Of The Sun God</i>	Dec 2	Thunderbirds: Pit Of Peril
Oct 31	Captain Scarlet: Shadow Of Fear Joe 90: <i>Three's A Crowd</i>	Nov 17	Captain Scarlet: Shadow Of Fear Joe 90: <i>Three's A Crowd</i>	Dec 3	Thunderbirds: City Of Fire
Nov 1	Captain Scarlet: The Trap Joe 90: <i>Double Agent</i>	Nov 18	Captain Scarlet: Treble Cross Joe 90: <i>Trial At Sea</i>	Dec 4	Thunderbirds: Sun Probe
Nov 3	Captain Scarlet: Spectrum Strikes Back Joe 90: <i>Business Holiday</i>	Nov 19	Captain Scarlet: Inferno Joe 90: <i>Viva Cordova</i>	Dec 5	Thunderbirds: The Uninvited
Nov 4	Captain Scarlet: Special Assignment Joe 90: <i>Arctic Adventure</i>	Nov 20	Captain Scarlet: Flight 104 Joe 90: <i>Attack Of The Tiger</i>	Dec 6	Thunderbirds: The Mighty Atom
Nov 5	Captain Scarlet: Lunarville 7 Joe 90: <i>The Fortress</i>	Nov 21	Captain Scarlet: Place Of Angels Joe 90: <i>Mission X-41</i>	Dec 8	Captain Scarlet: Lunarville 7 Joe 90: <i>The Fortress</i>
				Dec 9	Thunderbirds: Vault Of Death
				Dec 10	Thunderbirds: Operation Crash-Dive
				Dec 11	Thunderbirds: Move - And You're Dead
				Dec 12	Thunderbirds: Martian Invasion
				Dec 13	Thunderbirds: Brink Of Disaster

has just completed filming on Luc Besson's top secret \$70 million SF thriller **The Fifth Element** at Pinewood Studios. Along with his co-stars Bruce Willis, Gary Oldman, Ian Holm and Luke Perry, Gito is sworn to secrecy about the script and his role in it... **DAVID QUILTER** (*Space Precinct's* Sergeant Thorald Fredo) appeared as child molester Paterson in the final film in Channel 4's **Talentspotting** season, **Guardians**, in September...

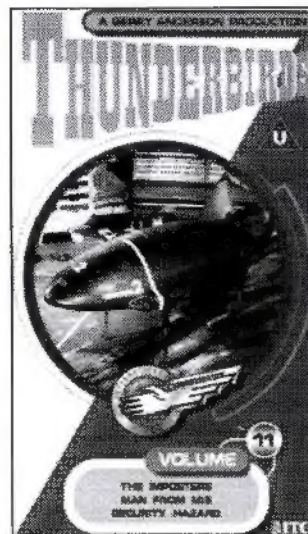
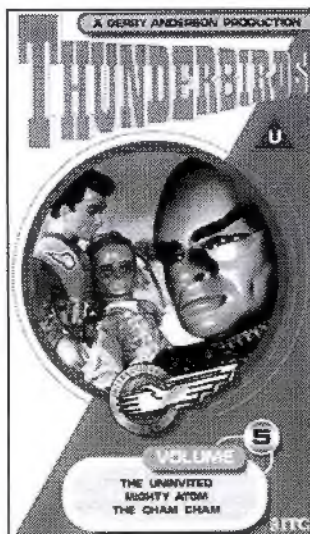
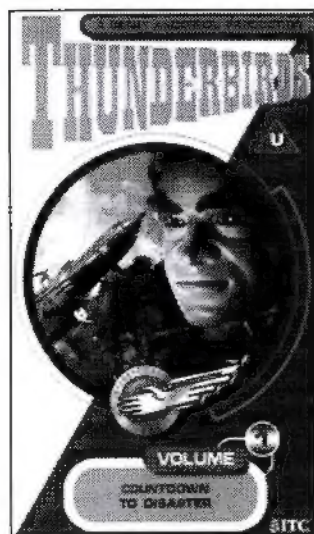
CATHERINE SCHELL (*Space: 1999's* Maya) made a rare television appearance as Inspector Helene Masson in Ian Kennedy Martin's **The Knock** on ITV in June... **CYRIL SHAPS** (the voice of *Supercar's* second season Professor Rudolph Popkiss) could be heard in **The Monday Play** presentation of Marcy Kahan's **Everybody Comes To Schinkelgruber's** on Radio 4 in July... **ROBERT VAUGHN** (*The Protectors'* Harry Rule) appears as a cross-dressing senator in the MTV feature film **Joe's Apartment** which stars *Sliders'* Jerry O'Connell...

ROB YOUNGBLOOD (*Space Precinct's* Officer Jack Haldane) can currently be seen on satellite channel Sky 2 in a recurring role on the steamy US primetime soap **Melrose Place**. Rob plays David Ericson, the new love interest for regular character Matt Fielding (played by Doug Savant)...

ANDERSON VIDEOS AT BUDGET PRICE FROM POLYGRAM

PolyGram re-released a range of 42 Gerry Anderson videos on their 4 Front Video label on 16th September, each at a special budget price of just £4.99. Covering the first six Supermarionation shows, the releases have been scheduled to coincide with the Bravo Supermarionation screenings.

Supercar (Volumes 1-4: four episodes each) and **Fireball XL5** (Volumes 1-4: four episodes each) are re-releases of the previous ITC



Home Video releases, while **Stingray** (Volumes 1-10: three/four/five episodes each) and **Captain Scarlet And The Mysterons** (Volumes 1-8: three/four/five episodes each) are re-releases of the previous PolyGram/Channel 5 releases. The **Thunderbirds** tapes have all been repackaged in stylish new sleeves (with a prominent guest appearance from **Stingray**'s Commander Shore on Volume 1!) and eight of these have been re-arranged so that they feature three episodes apiece, as follows:

- Vol.4 *Pit Of Peril, City Of Fire & Attack Of The Alligators!*
- Vol.5 *The Uninvited, The Mighty Atom & The Cham-Cham*
- Vol.6 *Vault Of Death, Move - And You're Dead & The Duchess Assignment*
- Vol.7 *Martian Invasion, Brink Of Disaster & Path Of Destruction*
- Vol.8 *End Of The Road, The Perils Of Penelope & Alias Mr. Hackenbacker*
- Vol.9 *Day Of Disaster, Edge Of Impact & Lord Parker's 'Oliday*
- Vol.11 *The Impostors, The Man From M.I.5 & Security Hazard*
- Vol.12 *Cry Wolf, Danger At Ocean Deep & Give Or Take A Million*

Best value, however, are the **Joe 90** releases where the entire series is crammed onto just four volumes - this is a re-release of the previous PolyGram 'Bumper Value Pack' range with seven/eight episodes per tape.

Purchasers should be warned, however, that some of the episodes on the **Stingray**, **Thunderbirds**, **Captain Scarlet** and **Joe 90** releases appear, once again, in their 1980s Super Space Theatre format (i.e. edited together for American television with tacky title sequences to form 'feature presentations' transferred from NTSC). The good news is that, after 15 years, plans are afoot to make these 26 episodes available complete on home video in the UK next year.

Oddly, two volumes of Saban's **Power Rangers** clone **VR Troopers** also form part of 4 Front Video's budget Gerry Anderson Collection range, although Anderson has nothing whatsoever to do with the Japanese/American co-production.

LAST EIGHT 1999 EPISODES FINALLY AVAILABLE ON VIDEO

Space:1999 fans can now purchase the remaining eight episodes of the Seventies live-action series that were previously only available as part of the Super Space Theatre feature films **Alien Attack**, **Journey Through The Black Sun**, **Cosmic Princess** and **Destination: Moonbase Alpha**. Volumes 21 to 24 of **Space:1999** episodes were released by PolyGram Video in August, each with two episodes per tape, complete with their original title sequences intact and transferred from 35mm stock. Retailing at £12.99 each, the contents of the four volumes are as follows:

- Vol. 21 *Breakaway & War Games*
- Vol. 22 *Collision Course & Black Sun*
- Vol. 23 *The Metamorph & Space Warp*
- Vol. 24 *The Bringers Of Wonder parts one & two*

The first two volumes are Year One episodes (produced by Sylvia Anderson and featuring Barry Morse as Prof. Bergman), while the last two are from Year Two (produced by Fred Freiberger and featuring Catherine Schell as Maya) in spite of appearances to the contrary (Barry Morse and Sylvia Anderson are credited on the sleeves for all eight episodes).

Few shops seem to be stocking the new tapes, however, so members are advised to ask their local retailer to order the videos for them. The catalogue numbers are 636 992-3 (Vol. 21), 636 994-3 (Vol. 22), 636 996-3 (Vol. 23) and 636 998-3 (Vol. 24). Collectors may be disappointed to find that the new design of sleeves doesn't match the previous 20 volumes from ITC Home Video, although these are all set for a re-release in the near future with the same new sleeve design.

COMPETITIONS

SPACE:1999 VIDEOS TO BE WON

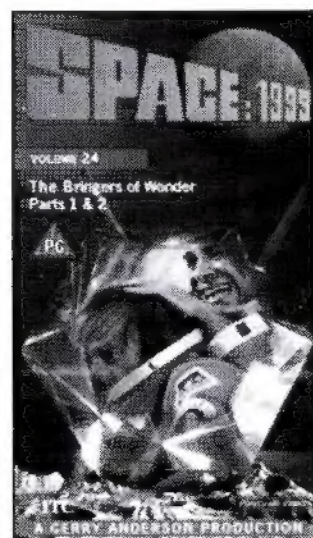
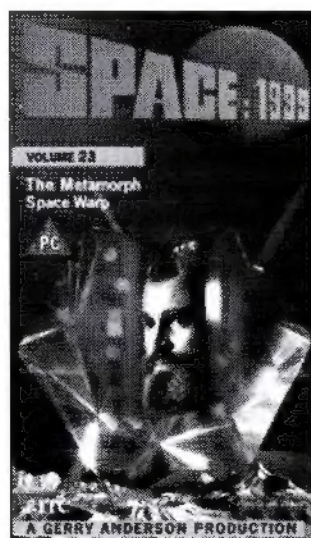
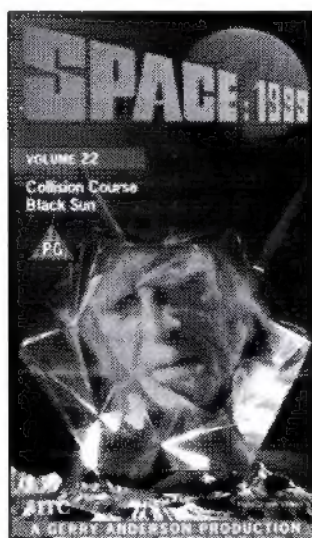
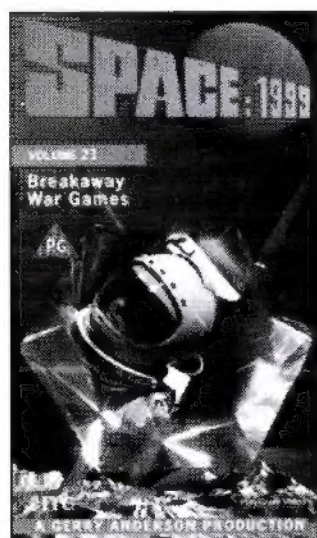
Courtesy of PolyGram Video, we have 10 **Space:1999** Videos, selected from PolyGram's four recent releases, to give away in the first of our competitions this issue. Each of the tapes, Volumes 21 (*Breakaway & War Games*), 22 (*Collision Course & Black Sun*), 23 (*The Metamorph & Space Warp*) and 24 (*The Bringers Of Wonder* parts one & two), is now available at most good video retail outlets but to win one, all you have to do is state what feature the following actors have in common in their **Space:1999** guest star appearances:

- a) Christopher Lee (as Zantor in *Earthbound*)
- b) Peter Cushing (as Raan in *Missing Link*)
- c) Margaret Leighton (as Arra in *Collision Course*)
- d) Leo McKern (as Companion in *The Infernal Machine*)
- e) Joan Collins (as Kara in *Mission Of The Darians*)

Send your answer on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership/agent number to:

**1999 Video Competition, FAB, c/o Fanderson,
P.O. Box 93, Wakefield, West Yorks WF1 1XJ, England.**

Please also list the four volumes of **Space:1999** videos (21-24) in order of preference - prizes will be allocated according to availability taking preferences into account. Videos will be awarded to the first ten correct entries blasted out of Earth orbit after the closing date - Friday, January 17th 1997.





FRAMED STINGRAY STAMPS & PRESENTATION PACKS TO BE WON

As reported last issue, the Royal Mail Mint Stamps have just released a set of five stamps to celebrate 50 Years of Children's Television. The children's television characters featured on the stamps include **Muffin The Mule** (20p), **Sooty** (26p), **The Clangers** (37p) and **Danger Mouse** (43p), but Anderson fans will be most interested in the 31p stamp which features Troy Tempest and Titan from **Stingray**.

Courtesy of Royal Mail, we have a special collectors' edition framed sheet of 25 **Stingray** stamps to give away. We also have 50 runners-up prizes of presentation packs featuring all five of the "Big Stars From The Small Screen" stamps. To win, all you have to do is fill in the missing words from the following **Stingray** episode titles:

- a) *Secret Of The Giant* _____ b) *In Search Of The* _____
c) _____ *Of The Year* _____ d) *A* _____ *To Remember*

Send your answers on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership/agent number to:

**Stingray Stamps Competition, FAB, c/o Fanderson,
P.O. Box 93, Wakefield, West Yorks WF1 1XJ, England.**

The special framed sheet of **Stingray** stamps will be awarded to the first correct entry to be fished out of the aquarium after the closing date - Friday, January 17th 1997. Presentation packs will be awarded to the next 50 correct entries selected by Teufel, Fish-god of Titanica.



FAB COMPETITION WINNERS

THUNDERBIRD 4 PHONECARD COMPETITION

The winners of our Thunderbird 4 Phonecard Competition in FAB 24 were **Barbara Luff** of Storrington, West Sussex; **Mark Justice** of Croydon, Surrey; **Kevin Motts** of Middleton-on-Sea, West Sussex; **Martin Townley** of Romford, Essex; **John Wilkinson** of Milton, Stoke-on-Trent. Each wins a Thunderbird 4 Phonecard courtesy of Rocket Cottage. They all gave a legitimate reason why one of the five episodes of **Thunderbirds** listed was the odd one out.

The answer we were looking for was b) ***Danger At Ocean Deep*** which, despite the title, was the only episode listed that did not feature Thunderbird 4. We also accepted that c) ***Attack Of The Alligators!*** was odd too as it was the only one that did not feature Lady Penelope.

SIGNED COPIES OF ANDERSON BIOGRAPHY TO BE WON

Courtesy of Legend Books, we have ten very special copies of "Gerry Anderson - The Authorised Biography", each personally signed by Gerry Anderson, to give away in the third of our competitions this issue. To win one, all you have to do is read the following five statements, each of which has previously been published as true in reference works about the Gerry Anderson productions. In fact, only one of these statements is now known to be true - we want you to tell us which one:

- Doppelgänger** was Gerry Anderson's first live-action production.
- The voice of Matthew Harding in **The Secret Service** was provided by two different actors.
- Stingray** was the first British television series made in colour.
- "Century 21" was the original title of **Fireball XL5**.
- Sylvia Anderson designed the costumes for **UFO**.

Send your answer on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership/agent number to:

**Myth Shakers Biography Competition, FAB, c/o Fanderson,
P.O. Box 93, Wakefield, West Yorks WF1 1XJ, England.**

The signed copies of Gerry's biography will be awarded to the first 10 correct entries to be cut sideways after the closing date - Friday, January 17th 1997.

THUNDERBIRDS PENS TO BE WON

As detailed earlier, the cable and satellite channel Bravo has become the new home for the Supermarionation series in the UK, and to celebrate we have 20 ultra-rare Bravo **Thunderbirds** pens to give away in our final competition this issue. 10 of the pens feature Lady Penelope's FAB 1 while the other 10 feature Thunderbird 3. To win one, all you have to do is watch **Thunderbirds** on Bravo and identify which episodes feature the following quotations:

- "I say! Open this door at once! We're British!"
- "Sorry I'm late, folks. I had to milk the cows before I took off."
- "It's a very smooth ride. It feels as though we're hardly moving."
- "I fail to see why you're still laughing, Virgil. I just don't like mice, that's all."
- "Bugs in the flowers, peeping Thomases at the windows, pens that send messages... I need reviving."

Send your answers on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership/agent number to:

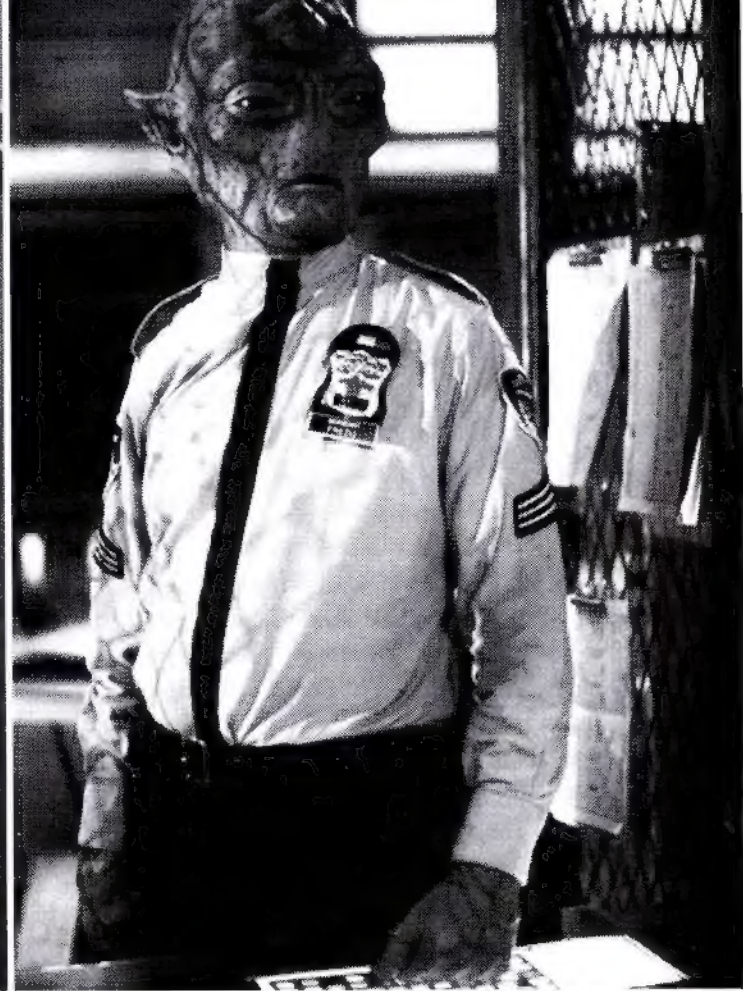
**Thunderbirds Stiff Upper Lip Competition, FAB, c/o Fanderson,
P.O. Box 93, Wakefield, West Yorks WF1 1XJ, England.**

Please also mark your postcard either 'FAB 1' or 'TB3' to indicate which pen you would prefer - prizes will be allocated accordingly. **Thunderbirds** pens will be awarded to the first twenty correct entries found hiding in Pod 1 after the closing date - Friday, January 17th 1997.

SPACE PRECINCT BOOKS COMPETITION

The winners of our **Space Precinct** Books Competition in FAB 25 were **Melanie Angel** of Sunderland, Tyne & Wear; **Michael Cavenagh** of Bournemouth, Dorset; **Matthew Fielding** of Worthing, West Sussex; **Mr. Francis Hubbard** of Halstead, Essex; **Andy Richard** of Alton, Hampshire; **Alison Parker** of Sandy, Bedfordshire; **Ivan Poklewski** of Enfield, Middlesex; **Claire Simmons** of Maidstone, Kent; **Alan Stephens** of Saxmundham, Suffolk; **Russell Weller** of Bingley, West Yorks. Each wins a copy of David Bischoff's **Space Precinct** novel "Alien Island" courtesy of Harper Collins. All correctly identified the **Space Precinct** episodes from their working titles:

- "Blue Hell" became **Flash**
- "Carbon Copy" became **Divided We Stand**
- "Graveyard" became **Deathwatch**



2040 HINDSIGHT

It is now 18 months since cameras stopped rolling at Pinewood Studios on Gerry Anderson's *Space Precinct*. Heralded in 1994 as the science-fiction adventure series of the 90s with innovative animatronics techniques and feature-film style special effects, *Space Precinct* sadly failed to make the necessary impact on the world's television markets and was cancelled after only 24 episodes. We asked four members of the series' regular cast to write frankly about their experiences of working on the show and to speculate on their return to the series should a second season go ahead.

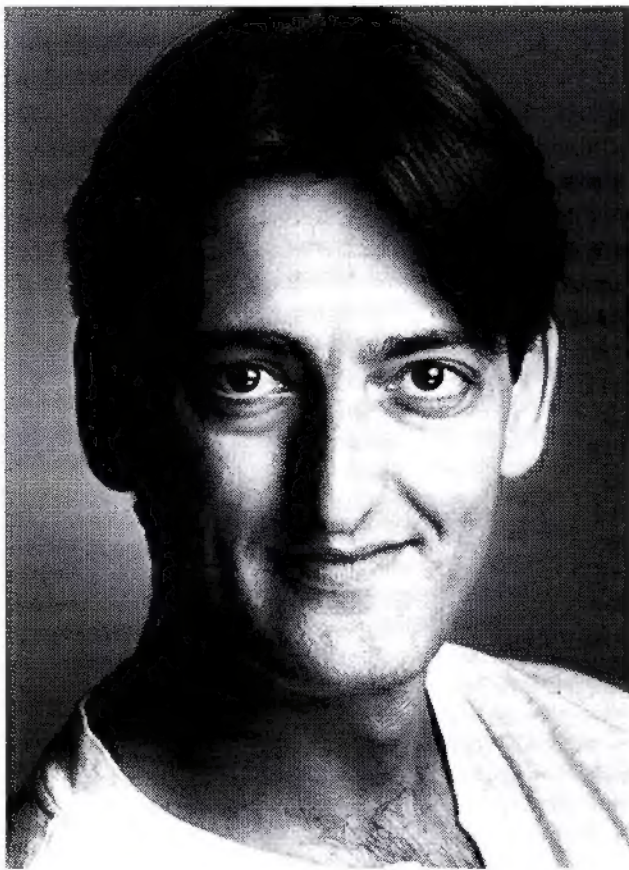
RICHARD JAMES OFFICER HUBBLE ORRIN

I suppose, as ever, the best place to start is at the beginning, March 4th, 1994. I had the usual call from my agent to attend an audition. I knew, however, that this was to be no ordinary audition as, firstly, it was to be at Pinewood Studios and, secondly, I was to meet Gerry Anderson. I obviously knew a little of Gerry's work although, to be honest, I am a little too young to remember the original runs of his various series. I was warned by my agent that, should I be offered the part, it would entail wearing extensive prosthetic make-up. This didn't worry me particularly as I had already had previous experience of such make-up in a commercial I had shot just a couple of months before. And I thought I would relish the challenge.

The audition was pretty straight forward. I was shown a piece of a script that I would later recognise as *Double Duty*. It was Orrin and Beezle's report to Podly from the robot workshop and I was asked to read it in a variety of accents: my own (English), American and, bizarrely, Irish. Of course, all this was to prove rather pointless, but we shall come to that later. I was also shown the trailer and a still of Beezle as he looked then. I said that I thought I would be OK in the make-up and the usual promise was made to "be in touch with my agent." Indeed, that evening I heard that I would be recalled back to Pinewood in the next couple of days to have a cast made of my head for the prosthetic moulds. I was told by my agent not to get too excited, but I couldn't help wondering just how many actors had been recalled to be put through such an expensive process...

The live cast itself wasn't too daunting. Richard Gregory was in charge and did everything possible to make me comfortable. Windows were opened and music played as my head was completely covered in layers of what seemed to me to be bandages and dental plaster. More importantly, Richard talked to me constantly. Bear in mind that I couldn't answer back, but it was reassuring to know that I hadn't been completely abandoned by the make-up team and just left to sit there with no hope of rescue! After the whole process, I felt bold enough to ask Richard just how many actors had been recalled for the part of Orrin, only to be told that, basically, I was on a short-list of one. Of course, the part hadn't been officially offered so I couldn't afford to get too excited. Richard, always a great source of gossip, also filled me in with the background to *Space Police*, as it was called then. He told me about the overseas sales, the premise of the series, the 'cutting-edge' special effects and make-up and the long term plans. Five series and a possible movie sounded a little ambitious to me but I am willing to believe anything. If this was to be the next *Star Trek* - of which I am still a devoted fan - I wanted to be involved.

A couple of days later, March 11th to be precise, I heard that I had



been offered the part. Within the next couple of months I was to embark on a year's contract with potentially the most exciting, and certainly the most expensive, science-fiction series ever to come out of England... The reality was to be a little different.

And so, about a month and a half later, after various phone calls from the *Space Police* wardrobe department and having received the first script, the cast were gathered for the first and, as it turned out, the *only* readthrough. I was overjoyed to be joined by Simone Bendix as Officer Castle. Simone and I had trained together at Bristol only two years before and are still the best of friends. I was introduced to the other members of the cast - Mary, Ted, Rob and Tom Watt who was to play my partner Beezle. The director for the first episode was to be Colin Bucksey, so he was there too.

Filming started in haste in early May '94 and it soon became apparent that we were up against a tight schedule. Having said that, I wasn't called every day by any means and soon began to relish the prospect of a regular wage coupled with plenty of time to spend it. The

masks, as one would expect, took a while to get used to. The field of vision was extremely limited, there was constant noise from the motors in the eyes and the prosthetic chin piece glued around our lips and chin proved to be a little uncomfortable. Having said all that, it was a joy mastering these creatures, making little steps at a time to make the characters more believable. Perversely enough, we were constantly encouraged to make the aliens seen more *human*. Any attempt at alien interpretation - a new way of walking or talking, or even thinking, was not welcome.

This seemed to be a great waste of opportunity and talent - many of us were bursting with ideas which were to come to nothing. We were immediately frustrated that we had been made to look so alien and yet were told to remain basically human policemen. It seemed a little pointless and we all suddenly felt like actors in funny rubber heads rather than Creons or Tarns.

A few weeks later, as we were filming *Enforcer*, a bombshell was dropped. The aliens were to be dubbed with American voices. Although this is an option mentioned in every TV and film contract, it had never occurred to us that this would happen. As actors, we weren't being seen - our only solace was that at least our voices would be heard. Tom Watt, the only one of us not to have returned his contract to the production company, promptly left after agreeing with Gerry to have his name removed from the credits of the first four episodes. Jerome Willis as Podly and David Quilter as Fredo were allowed to keep their own voices and, as Tom's replacement was American anyway, he too supplied his own voice for Romek. About half way through the series, Mary was allowed to be the voice for Took, so I was the only cast member whose voice would never be heard. Sour grapes? You bet! I took it as an insult, almost as a comment on my own ability as an actor. It wasn't the revoicing in itself that left a nasty taste in the mouth, but the way it was done. We were never told the reasons why, indeed the news was never told to us by anyone at Pinewood but, as they say, 'agents were contacted'.

I know it all sounds as if I had the most terrible time so I guess

now is the time to dispel that thought. Despite all the above, in general, I had a whale of a time. It was my first real experience of a film studio and I learnt many things which have stood me in good stead for subsequent work. I made many great friends, got to work with a few heroes - John Glen, Steven Berkoff etc. - and I shall always be grateful for a whole year's work and, of course, the money. **Space Precinct** got me on my feet, financially, at a very early stage in my career, something that a lot of young actors would kill for.

As the year went on, we all started to realise that the series wasn't quite cutting the mustard. We were constantly astounded by the lack of intelligent scripts - although one or two were very good too. We all had the feeling that **Space Precinct's** potential just wasn't being realised. An exciting concept was being compromised by, surprisingly, a distinct lack of vision, shoddy scripts and effects and a general lack of direction. Of course, a few of those things were ironed out as we went along, and I honestly believe that some of the later episodes are comparable to any other quality sci-fi. I will forever be proud of **Space Precinct**. My one enduring memory is one of a large and mostly happy family all trying their best to make a silk purse out of a sow's ear, and having a great time along the way. It all mattered so little to those of us at the beginning of their careers, particularly those of us in masks, but I know that to Ted, Rob and Simone there was always the worry that **Space Precinct** may be an embarrassing addition to their CVs.

As to the prospect of a second series: I have a policy both in my personal and professional life, of never going back. I believe that life is about growth and change and I don't think I could reconcile that with another year as Orrin, assuming, of course, that the part was offered to me again. My career has moved on since that year at Pinewood and if I were to return to **Precinct 88**, I would feel distinctly as if I were standing still or even taking a few strides back. **Space Precinct** gave me a lot, and I shall be forever grateful to Gerry and all those involved, but at the end of the day, life is a larger canvas and there are always other pictures to paint. Meanwhile, I have great memories of a year well spent in good company and I wouldn't have missed it for the world.



NIC KLEIN • MATT BROGAN

I enjoyed myself immensely while filming **Space Precinct**. When **Space Precinct** started I had no idea what to expect. I was unfamiliar with any work that Gerry Anderson had done before and I was not that into science fiction. After just a few weeks of filming, my entire view had changed. I loved everything. Science-fiction is cool, and I really appreciated the work put into **Space Precinct** by everyone.

When it came to my character, I was a little disappointed with the writers for giving me lines like "Orbital" and "Get tweaked". I feel they could have come up with more original lines. I would also have liked my character to see more action. I know that kids love the show, so they should have put me in more shots.

I had a great time, and I hope they make another series.

MEGAN OLIVE • LIZ BROGAN

Filming **Space Precinct** was awesome and I would do it again in a second. It seems weird that I haven't filmed the show in over a year but a lot has happened since the end of it.

I loved coming in to work with everyone - it was like missing school and doing something that I loved, then getting paid for it!!!! Doing a second series would be the best. However, Liz's character would probably have to be more aware and in tune with what's going on around her. She seemed a little too naive in the first series. I still miss it more than ever.

I thought that working with Zil was the best part of doing the series - they made her look so real. It was easy to relate with her because she was just like a little cat, even though she could slow things down a little and I seemed to be the only one there who didn't want to kill her.

Working with the aliens wasn't as easy as working with the humans. While we were doing the scene, it was weird not seeing the same face that I was talking to moments before. I couldn't predict their reactions, so I couldn't totally plan how to say the next line. That was really no big deal because that's just what comes with working with the animatronics. Otherwise the part was easy.

I'm all for doing a second series because filming the first season was the best time of my life and I think in a second season the show could be a huge success.

So if you want me to play Liz again, I'm there!!!



DAVID QUILTER SERGEANT THORALD FREDO

I joined the cast of *Space Precinct* late as a result of Ken Drury (the actor originally cast as Fredo) feeling uncomfortable in the mask, so everything happened very quickly. One day I was deeply unemployed, the next I was swathed in plaster of Paris. I'd been through this process before, both with the Royal Shakespeare Company in '64 and again for some Tefal commercials. It is not at all unpleasant - indeed, I find it surprisingly relaxing to put myself in others' hands and go with the flow. A chemical reaction takes place during the drying which produces a considerable warmth, adding to the relaxed glow.

I met the rest of the regular cast at the read-through for the first episode (*Double Duty*) and we all hit it off immediately (what a relief!). I'd worked with director number one, Colin Bucksey, on a couple of movies for the BBC, *Videostars* and *Blue Money*. He's a very talented man and I was sorry he didn't stay with the show, but I was glad to kick off in familiar company. The read-through was strange insofar as everybody was using a different accent and since no-one had spoken to me about such trivia as characterisation, I hadn't a clue what to do. What I did do was assume the accent of the person who had spoken previously so that Fredo began life as a universal, multi-faceted idiot.

As we neared completion of principal photography on *Double Duty*, I was informed by my agent that the Americans had decided that the show must be American and that we were all to be re-voiced. I suggested that they test us on our American accents which was agreed and, fortunately, I passed the test. So Fredo's voice is my own. The post-synching was one of my favourite activities. I so enjoyed watching the scenes and recreating them without the encumbrance of a large sponge on my head.



The heads, I have to tell you, were a joy. Apart, that is from being unable to see, hear or breathe. The heat got pretty extreme from time to time as well. Otherwise, pure pleasure. Crashing about the station house set with my head in a rubber beehive is an experience that I miss.

We would rehearse as much as possible without the masks, but there came a point where the DP (Director of Photography) would want to see it for real. REAL? Are you kidding? There were some priceless moments when one or other of us would march blithely into a wall thinking it was a doorway. But, come the take, it all got very serious and the proper work was done.

I enjoyed watching Shackelford and Youngblood working together. American actors have a wonderful ease in front of the camera. Even at my advanced age I found myself learning. I also learned a great deal from Lou Hirsch - like, if you've got your head on, stay out of his way. He had a nasty habit of creeping up on you and tweaking your nose. By the time you had spun around, he was on the other side of the studio looking all innocent. (This is sounding like we did nothing but lark about, which is very far from the truth. But when engaged on a job of this length, it is vital to break out occasionally.)

I was fortunate enough to be asked to play three other characters. Vinny Artak (left) in *Divided We Stand* for Alan Birkinshaw, Sandoff in *Hate Street* for Piers Haggard, and Kalamandro in *The Fire Within* for John Glen. This was one of the great advantages of playing in a mask. Again, the voice work gave me great satisfaction.

Looking back on it all, it was mostly wonderful, occasionally infuriating and sometimes frustrating. Fredo was not developed as far as I would have liked but this was compensated for by my other characters. The rest of the cast and crew were fantastic, one of the happiest companies I have worked with and I would be thrilled if we went into a second season. It deserves a second season.



MARTIN & DAVE'S 21st CENTURY MEMORABILIA

• **Thunderbirds** themselves, produced by an army of local (and many overseas) artists working long hours on their money. These copies of toys are still available, but a limited quantity. There, more people wanted to be getting *Thunderbirds* and finally so many of these toys (in fact, almost all of them) had been sold out and were expensive as hell. Such as the Orion Toys for example, and many of these major good money items (not at all modest) I saw last Saturday were good as gold. So I tried to get better of the more creative toys that were on offer back at the height of **Thunderbirds'** popularity.



In our first picture, on the top left we can see the **Thunderbirds** Intercom Set from Merit, virtually the same toy as the **Supercar** Intercom Set, but once again a much-prized item due to the superb artwork on the box and inner packaging. All of the craft and crews from International Rescue are colourfully portrayed, so you should expect to pay up to £125 for this piece mint/boxed, but only about £15 without the packaging.

working with all sixteen slides

Most of the above comments also apply to the **Thunderbirds** Gummed Papercraft set from Kit-Fix. This set includes five pictures of the Tracy boys from the opening credits of the show. This toy is not unlike the 'Sticker Fun' books which were so popular and, strangely enough, many Anderson shows were subjects of them. Once again, a mint and unused set will set you back around £50 whilst a boxed and

used set maybe around £20. We have decided not to include unboxed pricings for these toys, simply because they do not turn up. It is likely that the toys were used and either retained with the box or just thrown away. Most mint and boxed items, especially games and activity toys, generally are old shop stock snapped up by lucky dealers or collectors, and consequently they have never been played with or used. These then drift from dealers to collectors and back again, but still remain in near perfect condition.

The final item in our first photo is a very curious piece, the Bell Toys **Thunderbirds** Periscope, a very large and sturdy vinyl periscope

which bears no **Thunderbirds** markings at all. This was obviously a basic periscope which the company had thousands of in their warehouse, or possibly a mould at their factory just waiting to be used, but how do you market such a toy? Simple: pay a licensing fee and link it to a popular TV show with packaging showing your favourite heroes using the toy. Many items were released like this, from **Batman** to **The Man From U.N.C.L.E.** and it is undoubtedly the packaging which sold them. This still applies today because a mint/carded periscope may cost you up to £80 whereas a loose one becomes just an old periscope toy which you would be lucky to get a couple of quid for.



At the top of our next picture is the Harbutts Plasticene set. This was, in fact, one of the earliest toys released to be based on **Thunderbirds** and is one of the most sought-after. Once again, a beautiful box is opened to reveal a whole host of moulds and cardboard backgrounds along with cut-out characters and vehicles. The moulds are as follows: TB1, TB2, FAB 1, Jeff, Scott and Lady Penelope. Along with 12 sticks of Plasticene, you had quite a bargain in 1964 when this set would have cost you only 10/6, although you can come back to Earth with a bump when you consider that this fine set will set you back up to £200 today and about half as much again in boxed but used condition.

Next we have the **Thunderbirds** Stencil set from Berwick. This set contained a paint pallet and colour chart along with 12 very basic stencils of various characters and craft from the show. This set will cost you around £50 unused and £20 used but with all the bits and pieces, although, once again, most of these sets were just used and discarded. The box artwork/photo is interesting because it's the same as the Berwick playsuit, which we discussed in our last article (FAB 23). The peculiar thing about this often-seen picture is that someone has added hats to Virgil and Scott, and coloured Virgil's sash red - which may account for the peculiar colouring on one of the two styles of Berwick's playsuit.

At the bottom of the photo is the Sculptorcraft Moulding and

Colouring set which was a forerunner of the recent 1990s moulding sets released to tie-in with the BBC screenings of **Thunderbirds** and **Captain Scarlet**. The six rubber moulds are of Lady Penelope, The Hood, Parker, Jeff & Brans, Scott & Virgil, and Tin-Tin with Kyrano. Also included are three Vac-formed moulds of TB1 and TB2 along with FAB 1. To compliment FAB 1 there is also included a clear plastic canopy to fit on top. Once again, the appropriate moulding materials and paints are here along with a brush and instructions. This is a very nice item which is rarely seen in unused condition, so expect to pay up to £150 mint/boxed and maybe £80 for a boxed set which has been used but well looked after.

Finally, in the middle of these toys, you can see a Thunderbird 1 pencil sharpener and TB1 pencil case. The pencil sharpener is very fragile and very authentic considering its purpose - it even has retracting wings! The pencil case is almost 12 inches long and the nose cone unzips to accommodate the pencils. Dave paid £20 for the sharpener and £40 for the pencil case. We are not sure if they were originally carded or bagged, so if anyone can shed some light on this matter we would be delighted to hear from you. Please contact us at the FABMail address.

In our final **Thunderbirds** article, we are going to look at the various model kits released from around the world. See you next time.



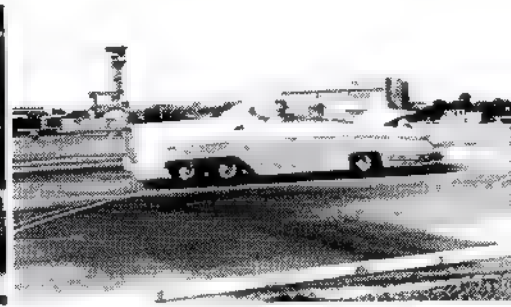
THE MAKING OF THUNDERBIRDS

PART SIX: THUNDERBIRD 6

Thunderbirds made its debut on British television on September 30th, 1965 and remains as popular today as it was over three decades ago. Luke Dav's resumes his examination of the series' creation in late 1966 as post-production was being completed on the first Thunderbirds feature film, *Thunderbirds Are Go*.

As the Summer of 1966 drew to a close, the production team at AP Films became resigned to the fact that *Thunderbirds*' life as a television series had come to an end and it was time to move on to start work on the company's next television production which, it was hoped, would prove to be even bigger and better than *Thunderbirds*. The technicians in the puppet workshops at Slough had not been idle during the filming of *Thunderbirds*' second season and the feature film, and had continued to work on developing the technology of Supermarionation. They had discovered that it was now possible to

single advance in the puppetry techniques on the Anderson productions since the development of the synchronised mouth movement seven years earlier. As a reflection of this great leap forward, the company directors decided that it was time to finally discard the old AP Films name for the film and television production arm of the business (Arthur Provis had left the company some years before and the AP had since become an acronym for Animated Pictures) in favour of a name which more accurately described the studio's output: Century 21 Productions.



re-locate the solenoids that controlled the puppets' mouth movement from the head to the chest of the puppet, the movements of the solenoids being transmitted through the puppet's neck by cable to activate the mouth movement in the head. This development now enabled the size of the head to be reduced for the first time to be correctly proportional to the body, resulting in the next generation of Supermarionation puppet - more believable, easier to model and easier to dress.

The team recognised that, having already established the style of the show with the disproportionate characters, it would not have been possible to introduce this new type of puppet as long as *Thunderbirds* was in production. But now that *Thunderbirds* had been cancelled by Lew Grade, the creation of a new series was the ideal opportunity to begin using the more advanced marionettes. So it was that the new Anderson series, then titled *The Mysterons*, went into pre-production with the construction of correctly proportioned puppets, together with costumes, sets and vehicles all designed to match in what would be a more realistic representation of a 21st century world than had previously been possible. As the construction of the new style of puppet was extremely complicated, the crew realised that it would not be so easy to re-vamp puppets and create new characters from episode to episode, so Anderson decided that a large repertory company of puppets would be constructed comprising an extensive range of characters, both male and female - these would then be cast from episode to episode in much the same way as living actors in live-action productions.

This development in Supermarionation represented the biggest

The first production to carry the Century 21 name was to be *Thunderbirds Are Go* which moved into post-production in the Autumn so as to be ready for a Christmas opening. Once veteran Supermarionation cutter Len Water had finished editing the picture, composer Barry Gray assembled a 70-piece orchestra, the largest orchestra to be used on any Anderson production, to perform the epic score for the film. This was recorded over six sessions (two each day) on October 9th, 10th and 11th at the Anvil Studios near Denham, engineered by Gray's old friend Eric Tomlinson.

As *Thunderbirds Are Go* neared completion, Lew Grade closed a deal with United Artists to distribute the movie and the Rank Organisation agreed to act as exhibitors. Sound editing, dubbing and final process work took another three weeks and the film was finally submitted for British Film Catalogue classification in November 1966. A special screening was arranged for the United Artists executives and Gerry Anderson remembers, "Lew had commissioned *Thunderbirds Are Go* on spec but United Artists saw it and picked it up immediately. They were so impressed with the picture that an executive named David Picker turned to me when the lights came up and said, 'Whatever subject you want to make, Mr. Anderson, it's yours.'"

The film premiered at the London Pavilion cinema on Monday, December 12th 1966 at a charity gala evening to benefit Dr. Barnardo's. The puppet stars and their vehicles were on display in the foyer and the event was also attended by the voice artists and members of the production crew, among them Gerry and Sylvia Anderson, Peter Dinkley with his wife Jane Hylton, Charles Tingwell, Cliff Richard and The Shadows, David Lane and Lew Grade.

One hundred boys from Dr. Barnado's were also invited and the Band of the Royal Marines performed the "Thunderbirds March" in the theatre both before and after the performance. Puppeteer and wardrobe assistant Zena Relph has fond memories of the premiere: "It was wonderful to see Lady Penelope on the cinema screen. The premiere was a wonderful night and it was unbelievable to think of puppets 1'8" high in Cinemascope... it was incredible."

Gerry Anderson also recalls the event, and its aftermath: "When the film went out for its premiere, Piccadilly was blocked. It was a wonderful premiere and it was absolutely packed. Everybody cheered and I remember leaving the cinema and the manager said, 'You get a picture like this and they start queuing up at four o'clock in the morning.' We went back to the Hilton for a fabulous party, where they had made all the vehicles in ice. The head of United Artists said to me, 'I don't know whether it's going to make more money than Bond or not, I can't decide.' I was sitting there thinking that I was a millionaire - I mean, all these experienced people, how could they be wrong? The next day, the Dominion at Tottenham Court Road had about ten people in it.

"It was an absolutely unmitigated disaster. I went on a whistle-stop tour across the country for publicity and went to local cinemas to see how **Thunderbirds Are Go** was doing and it was playing to houses with fifteen people. United Artists were so shocked by the result that they couldn't believe what had happened any more than I could. They said, 'Look, we know something went wrong, but make another one.' So we made **Thunderbird 6**."



The budget for the second **Thunderbirds** feature film was set at £300,000 and Gerry & Sylvia Anderson immediately began work on writing the script, which was completed over a period of three months. Just as the first feature had drawn on elements of the television episode *Operation Crash-Dive*, so the second film re-vamped ideas from the episode *Alias Mr. Hackenbacker* to create a plot in which the maiden voyage of the airship *Skyship One*, designed by Brains, is hijacked by crooks in the employ of The Hood to lure International Rescue into a trap.

All the dialogue for the film was recorded over an intensive six day period and reunited the **Thunderbirds** cast for one last time. Once again, however, one of the key players was unavailable to take part: Ray Barrett had returned to his natal soil of Australia. He was replaced by two newcomers who were to become regular performers for the Anderson productions over the next three years - Keith Alexander and Gary Files.

Also Australian by birth, Alexander emigrated to the UK in 1965 after studying engineering and law at Adelaide University where he took part in university revues and was bitten by the acting bug. With a reputation for his imitations of statesmen and celebrities, Alexander was often called upon to do voice-over work and he found international acclaim as the voice of the lovable puppet mouse Topo Gigio. For **Thunderbird 6**, Alexander provided the voice of John Tracy and also recorded the film's short opening narration. He was to return to the Anderson fold as the voice of Sam Looover in *Joe 90*, the Eurosec Flight Director in *Doppelgänger* and the voice of Agent Blake (and numerous guest voices) in *The Secret Service*, but he is probably best-known for

his regular role as Lt. Keith Ford in **UFO**. Alexander continues to work in film and television (he appeared as a reporter in **Superman The Movie**), but in recent years he has moved behind-the-scenes into research, production and direction back in Australia.

Gary Files voiced only three small roles in **Thunderbird 6** - The Hood (using the codename Black Phantom), the real Captain Foster and the steward impostor Lane - but at the same time he was also providing the voice for Captain Magenta and other guest characters in **Captain Scarlet And The Mysterons**. He went on to voice guest characters in *Joe 90* and Matthew Harding in *The Secret Service*, and later made a brief on-screen appearance as Phil Wade in *UFO*'s opening episode *Identified*. Files, too, has now returned to his native Australia where he appeared in a regular role as Tom Ramsey in **Neighbours**.

Jeremy Wikin once again took on the part of Virgil Tracy in the absence of David Holliday, and also provided the voice for Hogarth, another of the bogus stewards. The third steward, Carter, was performed by Matt Zimmerman, doubling up on his regular role as Alan Tracy.

The primary guest voices in **Thunderbird 6** were provided by two established British character actors, John Carson and Geoffrey Keen. As the villainous imposter of *Skyship One*'s Captain Foster, Carson fooled many viewers into believing that the Andersons had managed to persuade James Mason to take on the role, such was the similarity of his delivery. He had established himself as a regular player in British film and television in the Sixties with guest roles in series

such as **The Saint**, **The Baron**, **The Champions**, **Public Eye** and **Department S** and a big screen appearance in **The Plague Of The Zombies**. He later found a niche in horror films with roles in **The Man Who Haunted Himself**, **Taste The Blood Of Dracula** and **Captain Kronos Vampire Hunter**, but also continued to be seen on television throughout the Seventies in **Adam Adamant Lives!**, **Out Of This World**, **Out Of The Unknown**, **Cribb**, **The New Avengers** and **The Professionals**.

An incisive character actor, the son of actor Malcolm Keen, Geoffrey Keen has made appearances in more than 100 films and also has numerous television and stage credits to his name. Prior to recording his **Thunderbird 6** role as the President of New World Aircraft, he had been seen in **Genevieve**, **The Heroes Of Telemark**, **Dr. Zhivago** and **Born Free**, and on television in episodes of **Danger Man** and **The Saint**. He has continued to work extensively in film and television with roles in **Taste The Blood Of Dracula**, **Living Free** and **Doomwatch**, and between 1977 and 1987 made regular appearances as Frederick Gray in the James Bond films **The Spy Who Loved Me**, **Moonraker**, **For Your Eyes Only**, **Octopussy**, **A View To A Kill** and **The Living Daylights**.

After five months of pre-production work, principal photography began on **Captain Scarlet And The Mysterons** early in 1967 and by the middle of March the first episodes were completed. Just as with the two previous Supermarionation series, two self-contained camera and puppet crews worked simultaneously on separate episodes with duplicate sets of the main character marionettes, completing two half-hour episodes every ten days - the equivalent of one episode per

week. Twelve episodes of **Scarlet** were in the can before pre-production work on **Thunderbird 6** was completed and, in May 1967, one of the camera and puppet crews was reassigned to the feature film. The remaining 20 episodes of **Scarlet** were shot back-to-back with **Thunderbird 6** over the next five months.

Faced with the choice of retaining the original proportions of the **Thunderbirds** characters for **Thunderbird 6**, or substituting the new proportionally-correct style of puppets, Anderson's team reached a compromise and new puppets were created that featured 'halfway house' proportions - the heads and hands were still disproportionate to the dimensions of the bodies, but less so than in the television series and the first feature film. These new puppet proportions made designer Bob Bell's job somewhat less complicated as he could more easily reconcile the scale of the sets and properties without worrying whether the characters were sitting or standing.

As a result, he was able to concentrate on setting himself new challenges and his creations for **Thunderbird 6** remain those of which he is most proud. Bell cites the interior of the Whistle Stop Inn, visited by Lady Penelope, Alan, Tin-Tin and the false Captain Foster while in Switzerland, as his favourite design: "The setting was a restaurant designed as a railway station, with food being brought to the tables by toy trains. This was a real challenge and took a lot of working out, as we had the puppets in one scale and the trains in another scale and it all had to have precise timing."

Bell also furnished the interior of Skyship One with some of the most stunning sets seen in any Anderson production. Each of the

ensure that the Department's regulations were adhered to during the performance of the stunt, insisted that the bi-plane could only pass under the bridge if the wheels were in contact with the road, a stipulation that made the stunt significantly less exciting but significantly more difficult for Hughes to accomplish successfully.

After several passes under the bridge in which she controlled her plane exactly as the official had stipulated - neither of which had any visual impact - Hughes decided to make one last attempt at the manoeuvre. But as she approached the bridge, a breeze sprang up and a sudden crosswind prevented her from landing the plane - she was forced to fly under the bridge without touching down, or risk losing control of the Tiger Moth. Hughes squeezed under the bridge with only 9ft. to spare and later admitted, "It was the only time that I have ever been scared." The official was furious, the Department of Transport prosecuted Hughes and production manager Norman Foster, who was supervising the shoot, and a hearing was scheduled before the Aylesbury quarter sessions jury for the following March. In the meantime, filming on **Thunderbird 6** had to go on, but the company was refused permission to film any more scenes on the M40, so Derek Meddings' special effects crew built an entire section of the motorway in miniature on the effects stage to complete the necessary shots - in the finished film, the miniature work was indistinguishable from the material shot on location.

Finally, on March 20th, 1968, Hughes was acquitted of seven charges of dangerous flying and Foster was acquitted of three charges of aiding and abetting. The jury at Aylesbury had deliberated for two



rooms on the airship was designed with a particular theme in mind, so the Ball Room featured spherical or circular fixtures and fittings, the Games Room was decked out like a chess board with huge dice as tables and chairs, and everything in the Bottle Room was shaped like a bottle - even down to the dining table which doubled as an unusual aquarium. Keith Wilson took time out from his duties as designer on **Captain Scarlet** to create Lady Penelope's bedroom, the airship's Pink Room which, as its name suggested, was decorated and furnished entirely in a shocking pink that matched the colour of FAB 1.

One of the earliest ideas for **Thunderbird 6** had been the notion of integrating a full-size Tiger Moth bi-plane into the proceedings. Initially, all of the bi-plane sequences were going to be shot on location using this full-size vehicle, but it was soon realised that model shots would also be necessary for sequences of the plane leaving Tracy Island, overflying Lady Penelope's stately home and rescuing the passengers of Skyship One from the deck of the airship. Nonetheless, the dramatic climax of the film, as Lady Penelope attempts to land the bi-plane on the M-104 motorway, was to be shot entirely on location on the real-life M40 motorway, which had just been completed and was not yet open to traffic.

Unfortunately, filming of this sequence landed members of the crew in court when a shot involving stunt flying by ace bi-plane pilot Joan Hughes contravened the instructions of an official from the Department of Transport. The scene, towards the end of the film, called for the Tiger Moth bi-plane to fly under a motorway bridge at Lane End near High Wycombe, Buckinghamshire, between junctions 4 and 5 of the M40. The Department of Transport official, on-site to

and a half days before coming to their decision and were entertained with a film show of the actual flight so as to enable them to make up their minds. With a track record of 32 years as a pilot and more than 9,500 hours in the air without a single accident, Hughes was delighted by the outcome of the hearing: "It's a terrific relief to know that my flying history remains unblemished," she said.

Although the film was completed and submitted for classification by the British Film catalogue in January 1968, it was perhaps indicative of United Artists' loss of faith in **Thunderbirds** - following the termination of the television series and resulting drop in popularity - that **Thunderbird 6** sat on the shelf for six months before finally receiving its premiere at the Odeon Cinema, London on the afternoon of July 29th, 1968. As with its predecessor, **Thunderbirds Are Go**, box office returns on **Thunderbird 6** were disappointing and sealed the fate on any further **Thunderbirds** productions.

Over the last thirty years, however, **Thunderbirds** has proven its continuing popularity time and time again as repeated screenings around the world constantly entertain new generations of viewers and legions of longtime fans who remember the show from the original Sixties screenings. Recognising that it had been a terrible mistake on Lew Grade's part to cancel the series at the height of its popularity due to his failure to secure an American sale for the series, Anderson is philosophical about the series that he will probably always be remembered for:

"Nothing was as successful as **Thunderbirds**. **Captain Scarlet** **And The Mysterons** was very successful, but once you've had a smash hit, everything tends to look less successful in comparison."



FLYING HIGH

The Tiger Moth bi-plane, seen as Thunderbird 6 in the feature film of the same name, is still flying some 30 years later. Our intrepid aviation correspondent Glo Thorogood took a flight in TB6 and recounts the experience.

People who know me realise that I am a huge **Thunderbirds** fan, but I don't like either of the movies because I don't believe that they reflect the series' premise. In my opinion, **Thunderbird 6** was, to put it mildly, a disaster (!) and for me was only made watchable by the inclusion of Alan Tracy's little Tiger Moth bi-plane. The ease with which G-ANFM pirouetted in the sky, collected the victims of the Skyship One disaster and came back to Earth via a motorway was magic!

In 1968, I heard television newscaster Gordon Honeycombe intoning, "...was acquitted on all counts of low flying, dangerous flying and endangering people and property..." followed by footage of the aeroplane flying under the M40 bridge at Lane End, Buckinghamshire. The M40 was in the final stages of completion and the film crew had obtained permission to perform a series of stunts there, but were foiled by the wind. The 'plane was piloted by the late Joan Hughes, a famous wartime transport pilot and she flew under the bridge rather than coming in to a stop because this type of aeroplane "hadn't got any brakes!" The trial made headlines in the daily papers as well as television news.

In the twenty-eight years that followed, I saw Golf-Alpha November Foxtrot Mike at various flying meets and I got to have a close look at her when my husband and I started to fly from her base at White Waltham, not far from where the Century 21 Studios were in Slough. The aeroplane is now a member of the Diamond Nine Tiger Moth air display team with a display that is an aerial ballet and a joy to watch. This year, when I saw her at North Weald Fighter Meet in Essex, I muttered about how I'd love to fly in her and my husband quietly

organised it

Len Mitton is a retired airline Captain, part owner of G-FM and her display pilot, and I met him on a very breezy morning at White Waltham, near Maidenhead. On the pre-flight walk round to check that the aeroplane was airworthy (no birds nesting in the engine etc.), I realised just how flimsy the fabric covered wings really are. The upper and lower wings are held in tension with wooden struts and metal stringers (photo right) which are what Brains, Tin-Tin and Alan were hanging on to between the wings - not the ideal passenger position, let alone while doing aerobatics!

Flying kit for me next: thermals, jogsuit, overalls, leather flying helmet and mask, boots, gloves and, of course, Lady P-style scarf! Did I look funny? You bet! But I was warm! Len outlined our flight on a chart and we agreed that the motorway had to be seen from 2,300ft. as we didn't fancy bending a 'plane from nearby Wycombe Air Park or turning into a radiator mascot on an Eddie Stobart truck.

To get Fox Mike ready, the propellor had to be wound to lift oil into the crankcase. Then, a helper swung the prop, switches live and the engine shuddered into life. Around an aeon later (ten minutes or so), Len said that the engine was warm enough, we taxied out on to the runway, and were soon airborne, climbing away slowly over the Thames valley into a blue sky with puffy white clouds.

Len showed me what a fabulous aeroplane she is, but I was not prepared for the turns when he showed me something of interest, 70 degrees of bank every time and a swift circle on our wing-end made me glad that breakfast was hours before. Those motorway bridges



PUPPET ON A WING
OR THE DAY LADY PENELOPE,
IN THE SHAPE OF JOAN HUGHES,
FLEW UNDER THE MOTORWAY BRIDGE
by Peter Thornton

At first glance, there is not a great deal of resemblance between Joan Hughes, a mere 5ft. 2in. tall and a whiskish eight stone, and that intrepid female denizen of TV's "Thunderbirds", Lady Penelope.

Miss Hughes seems as dare-devil as one of those Longleat lions keeping out of the way of all those cars.

However, when she tells you, with the suspicion of a twinkle, that she rather hopes her next job will be "flying down Oxford Street in the rush hour," one begins to realise that appearances are indeed deceptive.

SQUEEZED

Yesterday justice, in the shape of a jury at Aylesbury quarter sessions, found her not guilty of flying dangerously after she had squeezed a Tiger Moth plane under a motorway bridge.

Miss Hughes, who is 49, and who has been stunting around in the air since she was 17, was helping to make a Thunderbird feature film at the time.

She was "standing-in" for Lady Penelope. Clinging to her plane were those three faithful puppets, Parker, Tin-Tin and Tracy.*

She explains that she had to fly under the bridge - incidentally there was no traffic, the motorway was still under construction - because the wind was too strong for her to stop.

"You see the plane hadn't got any brakes," she says matter-of-factly.

Then, in case one should draw the wrong impression, she declares: "A lot of people may think I'm a dare-devil. But I'm a very ordinary woman and I try not to take chances."

When she is not flying for the cameras, Miss Hughes works as a flying instructress at a flying club near her home at Holyport in Berkshire.

"I think I got started in the flying business because my brother was very keen on it," she says. During the war she ferried bombers around. Once, the undercarriage lever came off in her hand as she was about to land, but she managed to touch down unperturbed.

She herself is convinced, despite her own record, that flying is still very much a man's world and that the prejudice against women is stronger in the air than anywhere else.

CREEP

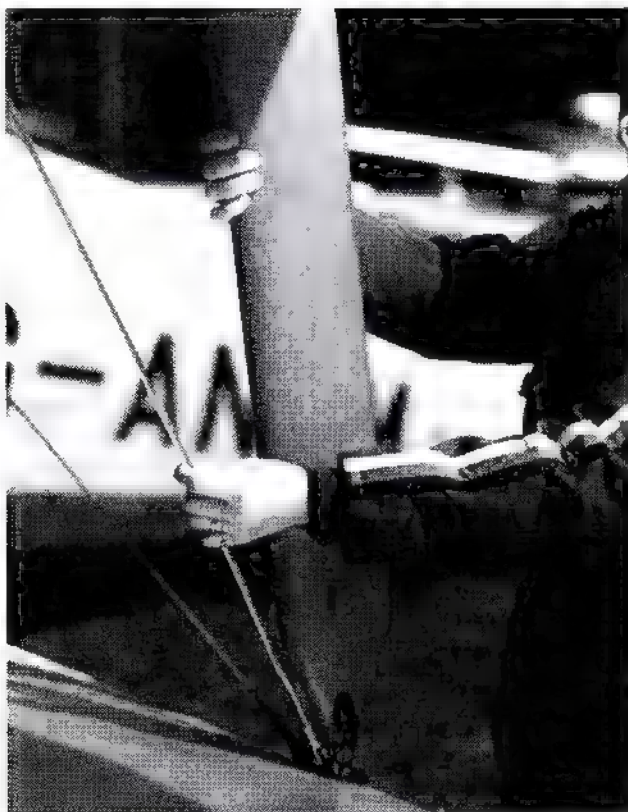
"The only woman airline pilot ever knew," she says gloomily, "had to creep into her aircraft after the passengers had gone aboard, so they wouldn't see her."

Certainly her ability as a flyer has aroused male admiration and that high-priest of the screen stiff upper lip, Kenneth More, has sought flying instructions at Miss Hughes' hands.

Undoubtedly she is the safest of pilots, but as the wind whistled around Aylesbury yesterday there seemed some danger of her being blown off the pavement.

In the event she wasn't. But as a parting concession to her own mortality, she did admit that when she squeezed that Tiger Moth under the bridge, with only 9ft. to spare, "it was the only time that I have been scared."

*The author clearly means Alan Tracy here, but omits to mention that Brains was aboard the Tiger Moth too. In fact, the characters were represented by life-size dummies, and were not the actual puppets - Ed



looked very tiny from our height, even though they had been widened recently to cope with three lanes each side.

But Ah! the joys of the open cockpit - wind in your face and bugs in your teeth. G-FM is still the same aeroplane it was in **Thunderbird 6**, apart from the addition of a radio and intercom, so no yelling down a tube like they did in the film. The paint job is less flashy, but the finish is better these days. If you take a look at the film, you will see that the film-makers got the watering eyes just right, as it is incredibly windy up there. Parker would have fared less well as my research shows nowhere for him to sit under the normal aeroplane and in clinging to the undercart, he would have been spread all over the motorway under the bridge!

But let's forget the shortcomings. The flying sequences in the film were terrific and my trip even had me imagining that I was Brains dropping off Skyship One and plummeting towards the ground - Len omitted to tell me that he habitually 'dropped in' to the airfield on his nose and pulled out at circuit height. Glad he never tried that in a Virgin Jumbo!

Al too soon it was over and we taxied past the Cherokee 180 (PA 28) that I usually travel in and back to the hangar. To paraphrase Brains at the end of **Thunderbird 6**: she was built in 1940, has been tested constantly over the years and approved by all. G-ANFM is definitely F.A.B.

There's only one problem: now I want to fly her again myself!





THE LADY OF THE LAMPS

SYLVETTE ALLART

In his search for unusual and experimental instruments, Anderson series composer Barry Gray discovered the Ondes Martenot, a French instrument which produced sound oscillations controlled from a keyboard. Although he performed pieces on the Martenot for the *Supermarionation* series, when it came to recording the soundtrack for *Doppelgänger* the instrument was played by Sylvette Allart, acknowledged as one of the finest Martenot players in the world. Film composer François Evans recounts a meeting with the Ondiste.

Paris, Summer 1995, 12.45pm. The sunshine is intense as I speed my way on an overground part of the Paris underground to the North East of the city at the gracious invitation of someone I had not expected to discover: the lady now in her early seventies who was a myth to me, the lady who played one of the first electronic instruments, the Ondes Martenot, in Barry Gray's music for *Doppelgänger* and *UFO*.

I reflected on how I had come to be travelling this way... Since Barry Gray's Ondes Martenot was brought to England, I had had an opportunity to see it. In one of its cases there was a folder containing receipts and correspondence between Barry Gray and *La Luthérie Electronique* - the company that used to manufacture Ondes. Also in the folder were concert brochures for works for Ondes and piano featuring Sylvette Allart (pronounced "al-aar"), an elegant young lady with flowing, shoulder-length blond hair, and a work license from the Ministry of Labour dated 18th June 1969, requesting permission for this Parsian to come to England for a music recording session. The reason given on the form in Barry's own words was:

"There is no other musician in this country who plays this French electronic instrument, the 'Ondes Martenot', up to film session standard (other than myself). I wish Mme Sylvette Allart to play this specialist instrument in the music I am composing for the Associated Television Network TV series entitled 'UFO' at present in the course of production at MGM Studios, Boreham Wood."

The document gave an address in Paris. When I got home, I telephoned a friend there and asked him to check with the post office to see if, twenty-six years later, Madame Allart was still at this address. She was and he was able to give me a contact number.

My hand trembled as I dialled and a bright, elderly voice answered. Respectfully, I explained who I was and asked if this was Mme Allart who had worked with Mr. Gray. There was a slight pause and then the voice took a breath as if I had triggered distant memories. Yes, she was. She was bowled over. I said I had many questions. She told me that she celebrated her 72nd birthday on the 5th of September, that her health was failing, that she no longer worked, had few friends



and no family. I asked if I could come and see her the next time I was in Paris and she said she would be delighted. Some months later, I called and we made a rendezvous in a little café.

So here I was. I crossed several roads from the Métro and reached the café sheltered from the sun and separated from the street by black wrought iron work. There sitting alone at a table overlooking the way was an elderly lady in a flowery dress with grey hair tied back and sparkling blue eyes. Her hands were folded on the table in front of her.

"Monsieur Evans?" she asked.

"Oui, Madame Allart?" I replied.

She nodded and I offered a hand. "Est-ce que je peux vous joindre?" I asked. She gestured to the seat opposite her and I sat down unable to conceal the smile of delight on my face. By way of a token, she slid towards me a Christmas

card drawn by hand in coloured ink on white card. I recognised the drawing style of Barry Gray. It showed caricatures of British politicians of the early 1980s.

We talked for over two hours. I had brought along a pocket tape recorder and note pad, but she did not want me to use either. It was implicit that this was to be a friendly meeting and not some 'reporter's interview'. When I got home that evening, I noted what I could remember her saying about her experiences with Mr. Gray. They were only sketchy and Madame Allart talked for most of the time about her training as a musician and about other concerts.

Together with the ondiste Jeanne Loriod, Sylvette Allart was one of the greatest exponents of the Ondes Martenot. Her first instrument was 'cello which she studied with Paul Bazelaire at the Paris Conservatoire. She got her first class marks for 'cello there in 1946, only to discover on leaving the Conservatoire that women were mostly excluded from the orchestras of France. Her grades wouldn't help her.

The following year, quite by accident she says, she heard on the radio a broadcast of music played on the Ondes. As a young girl, she had seen the instrument played at the Paris International Exhibition of 1937. The 'ond'ste' on the radio was Pierre Larieu who would later become conductor at the *Folies-Bergères* and under whom, for fourteen years, Sylvette would play Ondes Martenot.

The inventor of this instrument was Maurice Martenot. Sylvette talked to a friend who knew Martenot's sister Ginette, and the friend

Top left: Herbert Lom (Jason Webb) and Keith Alexander (Flight Director) in *Doppelgänger*

Bottom left: Roy Thinnes (Glenn Ross), Herbert Lom (Jason Webb) and Ian Hendry (John Kane) in *Doppelgänger*.

21 OFF BEAT FACTS FROM THE NOTEBOOKS OF BARRY GRAY

1. The first known recording session for a Gerry Anderson series took place at Gate Studios, Elstree on September 6th, 1957. It was for **The Adventures Of Twizzle**.

2. It cost just £207 to hire the 13 musicians for three sessions to record the music for Gerry Anderson's forgotten masterpiece **Crossroads To Crime**. The title music for the film was later used in the **Captain Scarlet** episode *Manhunt*, as the music playing on the radio at the garage in Stone Point Village.

3. The soprano who provided the 'Ah ah ah ahs' on **Stingray's** "Aqua Marina" was Joan Brown.

4. The bass played by Stygo in the **Stingray** episode *Tune Of Danger* was actually performed by session regular Joe Mudele.

5. One of the violinists who worked on the score for **Thunderbirds' Edge Of Impact** episode was called David McCallum

6. Barry tested his arrangements for **Thunderbirds Are Go** by making practice recordings with four of his regular session players standing in for The Shadows.

7. Pop band The Spectrum recorded the closing title song for **Captain Scarlet And The Mysterons** on July 26th, 1967.

8. One of the guitarists who played the theme for **Joe 90** was Vic Flick, the fingers behind John Barry's original recording of 'The James Bond Theme'.

9. In the **Joe 90** episode *International Concerto*, Joe's human hands - seen in close-up shots during the piano sequences - were provided by Barry's son Simon.

10. The title music for **The Secret Service** was performed by eight members of The Mike Sammes Singers: two sopranos, two altos, two tenors and two basses. The organ was played by Bill Davies.

11. Percussionist Tristan Fry, who later found fame with the classical rock band Sky, joined the ranks of Barry's session musicians on recordings of music for **The Secret Service**.

12. Harry Stoneham played the unmistakable Hammond Organ on the title music for **UFO**.

13. On the score for **UFO's Identified** episode, the music cue for Ayshea's famous walk down the driveway at the Harlington-Straker Studios was titled 'Girl's Bum'.

14. Music was composed and recorded by Barry Gray for only the first five episodes of **Space:1999's** first season. For the remaining 19 episodes, this was re-cut and mixed with classical and contemporary tracks from the Chappell Music Library and recordings from Barry's earlier work on the *Supermarionation* series.

15. The earliest known composition by Barry Gray is a song

called 'Someone Else Took You Out Of My Arms (But They Can't Take You Out Of My Heart)'. Co-written with Harold Hayhurst, the sheet music was released by B. Feldman & Co. in 1932.

16. Not one to let a war get in his way, Barry Gray continued to submit compositions to Chappell's whilst serving with the 3rd Tactical Air Force in South East Asia during the 1940s.

17. During the late 1950s, Barry wrote many songs for musical greetings cards, with such hip titles as "Rock-A-Boogy Birthday Rock", "May Your Party Be Hot" and "Calling All Cats".

18. He also once wrote and recorded a song called "Ting, Tang-A-Ting Tung" (The Chinese Cha Cha Cha). It was performed by Len Palosi, 'The Chinese Elvis'.

19. In 1960, Barry provided the music for a commercial for that timeless fashion accessory, the Pakamac.

20. Barry wrote and recorded cinema commercials for as far afield as Cyprus and Nigeria.

21. The longest serving session musician on Barry Gray's recordings for the Anderson productions was the late violinist George French. George was leader on nearly every known Anderson session from the first (see 1 above) to the last, for **Space:1999's Black Sun** on April 25th, 1974.

Compiled by Catherine Ford

Below: February 23rd, 1968 - Barry Gray's son, Simon, stands in for Joe McClaine for close up hand shots in the Joe 90 episode International Concerto



introduced the two ladies. Ginette taught ondes and Sylvette joined her class. For one reason or another, Sylvette was passed on to Ginette's brother's class (Maurice also taught the instrument) and according to him, Sylvette was "a most remarkable being".

As well as 'cello, Sylvette played piano. She took instantly to the ondes as the lever on the instrument played with the left hand that controls the volume of the notes produced, is used in action rather like the bow of the 'cello that she already played.

Sylvette's first job as an ondiste was at the Sarah Bernhardt Theatre in a piece of music to accompany a play by Saiacrou called 'The Earth Is Round'. After this, she prepared for a tour of Belg'um with a theatrical group put together by Pierre Blanchard playing Sophocles' 'Oedipus Rex' (with scenery by Picasso "as drawn on a napkin after a good meal"). Ginette Martenot and the French composer/conductor Pierre Boulez had made a gramophone record of music by the Swiss composer Honegger and this record was put on at the opening of the play, between acts and when the curtain went down. Interludes during the play were played by Sylvette on the ondes, accompanying the singers. After many rehearsals, the production premiered in Lyon with further performances on the Champs-Élysées in Paris before commencing the Belgian leg of the tour.

One night, in a theatre without a sound system, Pierre Blanchard asked Sylvette if she could improvise the Honegger record, making her own interpretation of it. This wasn't difficult as she had heard the record so many times. Blanchard was so pleased with what she did that he gave up the record all together and asked her to play throughout the play, right through to the end of the tour.

On returning to France, the troupe played again at the Champs-Élysées for a month. One evening, entering the orchestral pit, to her horror Sylvette overheard that Honegger himself was in the theatre. "I panicked in terror," she says, but she could not pull out as her 'corruptions' of Honegger were now part and parcel of the play. When the curtain finally went down, she packed up as fast as she could and was on the point of fleeing when somebody caught her and told her that Honegger was standing outside and wished to have a word. Certain that her last hour had arrived, she braced herself for the inevitable. When Honegger arrived, however, he was all smiles and congratulated her on a fine performance!

Sylvette Allart also played at the Palais de Chaillot and took part in night-time studio recordings with none other than Edith Piaf herself ("My first singer"). She also played for many years as a musician with one of France's most famous singers - Jacques Brel. She tells an interesting tale about him with fond memories: "To calm Jacques before each concert, because he suffered from stage fright, with his pianist we had the habit, half an hour before curtain up, to play him Faure's *Après un rêve*."

Brel advised Sylvette to start giving her own recitals which, after a career spanning twenty years, she had never done before. He recommended that she get her own pianist to accompany her - Theodore Paraskvesco. This she did. As well as these recitals she also made several recordings from which her elegant, measured and sensitive playing technique can be heard.

Her memories of Barry Gray are sketchy. When I asked her how she first came to meet him, she says that it must have been over the telephone via a professional contact. She says she did a lot of work in London, performing in concerts and recording. She performed with Sir John Barbirolli in Manchester - this would probably have been for Olivier Messiaen's fantastic orchestral piece with piano and ondes soloists, "Turangalila". Sylvette says that she was astounded to receive a tax bill from the British Inland Revenue for 70% of her earnings from this concert. From that day on, she decided that she would not work unless such tax was paid for her by her employees.

The last model of Ondes Martenot that she played (she no longer plays today) was a transistorised one, but she used to have one of the



Above: The Christmas card sent to Sylvette Allart by Barry Gray, illustrated by the composer himself.

early *lampe* models (*lampe* being the French word for 'valve', translating literally as 'lamp'). Her father was interested in electronics and she built valve radios with him which helped her to take to the instrument.

Sylvette Allart can be heard performing the Ondes Martenot on a number of the cues in the score for *UFO's* pilot episode *Identified* and also on the "Sleeping Astronauts" track in *Doppelgänger* as Ross and Kane journey in suspended animation to the new planet (the piece is also heard in the *UFO* episode *Close Up* as Foster and Masters fit specialised equipment to the B142 probe). Sylvette remembers little of the recording sessions for Gerry Anderson, but recounted an amusing tale. Barry, she says, was so short, but liked buying the very biggest cars that he could. She remembers once being in a car behind his. "He was so small, it really looked as if the car in front were driving itself!"

Sylvette worked quite often with the French film composers Maurice Jarre and the late Georges Delerue. She says that Delerue would always write the same sort of material for the ondes in his later scores: everything would be 'tremoloed', repeating the same note or two different notes very quickly and continuously to make a 'shimmering' sound. "I would spend the whole session tremoloing!" she recalls.

Barry used to send her cards with drawings on and kept in touch with her about buying a new instrument. The *Lutherie Electronique* in France built them by hand and had only a few staff. They were very expensive in those days and when, after months of waiting, Barry's new ondes finally arrived, he sent her a drawing of it with himself standing nearby sporting a beard that stretched to the floor.

I thanked Sylvette for talking to me as it was an honour to chat to one of the most famous players of this extraordinary instrument.

François Evans composed and conducted the score for Edgar Wright's acclaimed spoof spaghetti western *A Fistful Of Fingers* which featured Barry Gray's Ondes Martenot. He is currently scoring Alexis Chandon's forthcoming fantasy epic *Amicus Reilly*.

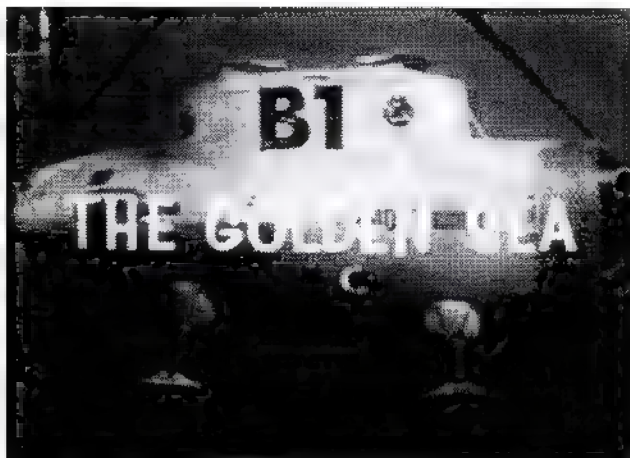


STINGRAY

THE DEFINITIVE FAB EPISODE GUIDE

PART TWO - EPISODES 7-13

The second part of our **Stingray** episode guide presents synopses and notes to the next seven episodes, detailing the major vehicles and equipment seen in each episode, and a complete voice cast list for the 'guest' characters.



7. THE GOLDEN SEA

On the Isle of Lemoy, X20 observes the proceedings on his monitor as a bathyscaphe B1 prepares to launch from an FD7 carrier vessel out at sea. On board, Professor Darren and his assistant Chuck explain their mission to Commander Shore and Atlanta: sea-water contains minute particles of various mineral compounds held in suspension, but with the Professor's new equipment, they hope to extract these compounds, specifically gold, from the sea-water. Shore is sceptical but eager to proceed with the demonstration so the bathyscaphe is lowered into the sea. From his submarine nearby, X20 watches the whole operation. The bathyscaphe descends to the seabed and Darren explains that the quantity of gold produced will, at first, be only small, and it will require further work in the Kendrick Trench, 35,000 ft. down, to achieve more significant rewards. The two scientists activate their machine and sea-water is pumped in, the minerals extracted and the water pumped out again, leaving a number of pieces of solid gold. Shore is impressed and immediately offers Darren full co-operation to assist in his work. He suggests that they surface and talk about it.

The group assemble on the deck of the carrier vessel, unaware that X20 has brought his submarine alongside and is lip-reading their conversation as he watches through his periscope. Darren tells Shore that they would like to leave for the Kendrick Trench immediately. They will not have room for many supplies in the bathyscaphe, but Shore offers to deliver supplies to them in **Stingray** in one month's time, also enabling the collection of any gold that the pair have extracted.

Meanwhile, at Titanica, the chancellor Sculpin shows Titan a new device. It emits a sound that attracts the giant Gargan, so Titan demands a demonstration, ordering Sculpin to stand near the ocean window with the Gargan Attractor activated. After only a few seconds, Teufel becomes uneasy, sensing the approach of the Gargan. The

Gargan, a giant swordfish with glowing eyes, appears and attacks the ocean window with its spear snout. Titan is ecstatic and allows the Gargan to make three attack runs before permitting Sculpin to switch off the device. X20 contacts Titan and informs him of the WASP plan to extract the riches of the Kendrick Trench, but Titan claims these riches as his own and vows that he will never allow the WASPs to steal what is his.

The ship carrying the bathyscaphe leaves Marineville the following morning en route to the Kendrick Trench. Chuck estimates that within a few days they will be extracting as much gold in an hour as is normally mined in a week. Darren anticipates that they will already have a large quantity of gold for **Stingray** to take away when the submarine arrives with supplies in a month's time. At Marineville, Shore briefs Troy and Phones on the supply run but is distracted when Oink starts playing with the Commander's globe, bouncing it on his nose until it smashes over his head. Darren and Chuck arrive in position over the Kendrick Trench and the bathyscaphe is lowered to the sea-bed, observed by Titan and Sculpin. Titan tells Sculpin that by using the Gargan to destroy the bathyscaphe, the Terraneans will not suspect foul play, but they will only be able to use this trick once and by waiting a month until **Stingray** delivers the supplies, they will be able to kill two fish with one stone ..

One month later, Troy and Phones set out in **Stingray** for their rendezvous with the bathyscaphe. Darren and Chuck are looking forward to their arrival as their food supplies are looking "kind of silly". As **Stingray** comes to rest on the sea-bed near the B1, Titan decides to personally supervise its destruction from his underwater craft. Using the Aquasprite, Troy delivers the supplies to the scientists but as he returns he spots Sculpin lurking nearby. Back on board **Stingray**, Phones thinks that he must have imagined seeing the fish-man, but Troy orders him to run a hydrophones check, contacting Darren and asking him to keep things quiet for a few minutes. The test is negative but Troy guesses that the fish-man would lay quiet if he suspected that Troy spotted him. He tells Phones to take Marina and Oink across to the bathyscaphe for a visit, as if they suspect nothing, while he takes a Sea Bug and keeps watch on the surrounding area from behind some rocks. Once Phones, Marina and Oink are aboard the B1, Sculpin sneaks out from his hiding place and attaches the Gargan Attractor sander to the roof of the bathyscaphe. Troy alerts Phones to what he has seen as Titan arrives in his underwater craft and settles on the sea-bed nearby. Titan orders Sculpin to increase the power of the device and inside the bathyscaphe, the group hear a strange noise coming from above them.

Troy is about to return to **Stingray** when the Gargan appears and starts attacking the bathyscaphe. Chuck reports that the airtlock has jammed so they can't get out, and as water starts to seep into the bathyscaphe, Troy realises that the Gargan is actually attacking the device on the roof. He dare not use **Stingray's** sting missiles as the electrical charge being given off by the Gargan would upset the

guidance systems and they might hit the bathyscaphe. There is only one course of action open to him: using the Sea Bug, Troy crosses to the bathyscaphe, picks up the sounder and with the Gargan following close behind, swoops down on Titan's craft and deposits the sounder on the roof. The Gargan starts attacking Titan's craft, giving the evil sea-lord a taste of his own medicine. On board the B1, Darren reports that they have been able to fix the airlock, so the aquanauts return to Stingray and leave Titan to his fate.

Back at Marineville, Shore tells the Stingray crew that he will make sure that Darren and Chuck choose a quieter spot for their operation next time. Atlanta says that she feels sorry for Titan, as he's probably still there. Out in the Kendrick Trench, Titan and Sculpin are indeed still under attack from the Gargan. Titan tells Sculpin that, providing the ship doesn't collapse first, they will just have to wait until the sounder runs out!

Notes: Although the Aquasprites were previously mentioned in Hostages Of The Deep, this is the only occasion in the series in which we see one.

Oops! The ending doesn't make sense: Sculpin has the control device for the Attractor (we see him increase the power with it) so why doesn't he just turn off the sounder to get rid of the Gargan, as he did during the demonstration at Titanica?

Puppet Cast: Professor Darren is later seen as Professor Alexander Cordo in Trapped In The Depths.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Titan, X20, Teufel, Oink

Major Equipment: Stingray, Aquasprite, Sea Bug, X20's Underwater Craft, Titan's Underwater Craft, B1 Bathyscaphe, FD7 Carrier

Voice Cast

Professor Darren.....	Robert Easton
Chuck.....	Ray Barrett
Sculpin.....	Don Mason



8. THE GHOST SHIP

Far out on the bed of the Pacific Ocean, an ancient ship-wrecked galleon suddenly comes to life, floating to the surface and spewing clouds of fog from its gun ports. At Marineville, Commander Shore receives a report from HQ that the jet liner Arcadia has mysteriously sunk with all hands at position W2600 reference 9. The last radio call from the Arcadia reads, "Proceeding in heavy fog. Foreign vessel sighted. Appears to be ancient galleon.." before cutting off. Shore is ordered to investigate and he and Troy speculate on the implications of the radio report. Atlanta points out that heavy fog in that area of the Pacific Ocean is a mystery in itself. Shore decides that he will accompany the Stingray crew - if a hostile vessel is at large in the area, a boarding party may be required.

Stingray is soon seaborne and heading at Rate 6 for the site of the Arcadia's disappearance. Troy sets the automatic boatswain - at their present speed their journey will take four and a half hours. As Stingray

arrives at the Arcadia's last known position, Shore orders Phones to start a soundscan and he gets a reading of a large vessel on the surface. The Surface Video Scan reveals a bank of heavy fog although weather reports gave perfect visibility. Shore orders Troy to surface and they find themselves in the middle of a thick cloudbank. Unable to see anything at first, they spot an ancient galleon emerging from the mist at Green 002. Although the vessel appears seaworthy, she looks deserted with no signs of life. Troy calls to the ship on the loud-hailer but there is no response. Shore decides to go across to the galleon accompanied by Phones on a monocoiler and keeping contact with Troy via their wrist radios. Arriving on the galleon, Shore checks the stern while Phones heads for the bow. Finding nothing, they rendezvous at the main cabin and, entering, find a table set for a meal - the food is half-eaten and still warm. Suddenly the cabin door slams shut and the area where they are standing lowers into the depths of the galleon. Shore hastily reports their trouble to Troy but orders him to stay where he is. The floor elevator returns to its original position - but Phones and Shore have vanished!

Troy tries to contact his colleagues but there is no reply. On board the galleon, Phones and Shore find themselves in another cabin beneath the main cabin. A voice from behind the door tells them to throw down their weapons or they will die. Shore tells Phones to play it cool but an automated pistol pops out from behind a wall panel and fires a warning shot at Phones' feet. The pair drop their guns. The door opens and an undersea alien, Idotee, appears. Steel shutters fall into place over the windows and Idotee reveals that the whole set up has been a lure to trap them as he wishes the destruction of the Stingray crew and Captain Troy Tempest for crimes against the advancement of the underwater peoples. They are to contact Troy and get him to come over to the galleon or they will both die. If they refuse, Idotee tells them, Stingray will be blown out of the water by the galleon's powerful cannons, as was the Arcadia. Shore tells Phones that the alien means what he says and asks if he's prepared to obey the WASP law that covers this type of situation. Phones says that he is and Shore tells him that he is a brave man. Shore calls Troy and tells him to listen carefully to his instructions: he is to move Stingray into a favourable position and then release sting missiles 1, 2 and 3 to blow the galleon out of the water. Idotee is furious and opens fire on Stingray with the cannons.

Troy takes Stingray into a dive and the galleon follows as it is equally effective underwater. Shore realises that Idotee's cannons have a shorter range than Stingray's missiles and he orders Troy to get clear and then destroy the galleon. But Troy refuses to obey Shore's orders - he can't open fire while Phones and Shore are still aboard. Shore reminds him of the penalty for disobeying orders but Troy says he just hasn't got the guts - he'd rather face a firing squad than kill two of his colleagues. Idotee takes Shore's wrist radio and tells Troy that unless he comes aboard the galleon within 20 marine minutes, Phones and Shore will die.

Atlanta calls from Marineville and Troy reports the situation. He will have to surrender unless he can think of a way to get Phones and Shore out. Suddenly an idea comes to him and he reminds Atlanta of the emergency aqualung procedure dreamed up by HQ - it's risky, but then so is the whole crazy situation. The galleon settles on the sea-bed and Idotee chains Phones and Shore to the wall of the galleon with a pair of harpoon guns pointing directly at them. The guns will be released by a timing mechanism in 20 marine minutes unless Troy arrives before the time is up. Troy calls Idotee and tells him that he is going to swim across. He then swallows a small white pill before leaving Stingray. Shore tells Phones that if they ever get out of this, he will see that Troy is busted.

Troy arrives on the deck of the galleon and Idotee directs him to the airlock entrance in the stern. Entering the lower cabin, Troy tells Idotee to release his colleagues, but Idotee tells him to put down his air tanks as he won't be needing them - he has no intention of releasing

anybody. Phones and Shore have only eight marine minutes left as Idotee reveals that Troy is to be taken to his underwater city where his death will be even more prolonged than that of his colleagues. As Idotee rants, Troy turns the wheel on one of his air tanks, releasing the gas inside. Then, with only three minutes left before the timing mechanism activates the harpoon guns, Phones and Shore start to laugh uncontrollably, quickly followed by Idotee. The alien is soon he pless with laughter and Troy kicks the harpoon guns aside just as the time runs out - the harpoons fire and embed themselves in the wall just clear of the aquanauts' heads

Shore asks why they cannot stop laughing and Troy reveals that one of the cylinders on the emergency aqualung contains laughing gas - he took the antidote before leaving Stingray. Phones, Shore and Idotee pass out and Troy estimates that they will probably be unconscious until he has towed the galleon back to the States, where it will go on display in the Maritime Museum. Idotee will go on trial for what he did to the Arcadia.

Back at Marineville, Shore gives Troy a dressing down, charging him with flagrant insubordination and failure to carry out specific orders while on active duty. Shore tells Troy that his only defence is his extreme bravery in capturing an enemy vessel single-handed and his gallant plan to rescue his colleague and commanding officer - in the light of which all charges are dropped. Shore tells Troy that it is men like him that make him proud to command the World Aquanaut Security Patrol.

Notes: The site of the Arcadia's disappearance is some 3069 miles from Marineville - 4.5 hours at Rate 6 (682 miles/hour).

Regular Cast: Troy, Phones, Marina, Atlanta, Fisher

Major Equipment: Stingray, Monocopter

Voice Cast

Idotee.....David Graham

WSP Commander.....David Graham



9. COUNT DOWN

Troy, Phones, Shore and Atlanta arrange a clandestine night-time meeting in the Marineville Control Tower to discuss the details of a secret file. Shore reiterates that this plan must remain a secret between the four of them and no one must even guess of its existence. Meanwhile, Titan contacts X20 to inform him that only Marineville stands in the way of their victory over the land people. He orders X20 to destroy Marineville - he isn't interested in the methods that X20 uses, just that he should succeed. X20 sits down to think of a master plan and one hour and 40 minutes later he hits upon an idea. Under the guise of one Professor Sanders, he writes a letter to Commander Shore asking permission to visit Marineville to lecture on teaching dumb people to speak.

As Troy and Phones return from a quiet patrol, Phones nearly blurts out part of the secret plans in front of Marina, but Troy tells him to watch it - he mustn't give anything away. Phones apologises,

adding that he wishes that Marina could talk. At his house on Lemoy, X20 receives a letter from Marineville granting him formal permission to lecture at the base. Stingray arrives back at Marineville and Shore tells Atlanta to get the designs out as he'll want to start work tonight. Holding up the secret file, Atlanta replies that she already has them ready, and reminds him of his part of the plan: taking Marina to dinner to keep her out of the way while the others work on Operation Decorate. Later, Troy, Phones and Atlanta are busy in a new apartment that they are preparing for Marina. After a busy evening with brush and paint, Troy and Phones decide to call it a night leaving Atlanta to complete a mural that she has designed. As the two aquanauts pass the main gate, they spot a notice on the board about Professor Sanders' lecture and decide that they must see him about Marina, hoping that he will be able to help her to talk.

X20 prepares for his lecture by donning make-up and a wig to make him appear human in his disguise as Professor Sanders. His lecture is successful and no one suspects who is really is, least of all Troy and Phones, although Phones confesses that he hasn't understood a word of what Sanders has said. Determined to speak to Sanders about Marina, the pair intercept him at the main gate as he leaves Marineville, explaining that a member of their crew, a girl from under the sea, needs his help to teach her to speak. The Professor seems reluctant at first, but eventually agrees to see her, asking Troy and Phones to bring her to his clinic at 1657 Western Avenue for a consultation. The next day, at Sanders' surgery, the Professor tells Troy and Phones that he believes he can help Marina, but she will have to stay here at his clinic for at least a week for the treatment to be effective. Sanders also requires a sample of Troy's voice as Marina is already attuned to the sound waves that his voice creates. Prompted by Sanders, Troy and Phones are only too happy to record a few simple phrases that Marina has heard them say many times, unwittingly giving X20 perfect recordings of their usual dialogue with Marineville Tower when approaching the ocean door in Stingray. Sanders quickly ushers the two aquanauts out of the clinic so that he can get on with his work, but after Troy and Phones leave, Marina realises the truth as X20 reveals his plan to destroy Marineville!

Several days later, Troy and Phones are once again conducting an uneventful patrol in Stingray. Phones tells Troy that this is probably just the lull before the storm, and Troy agrees - someone is probably cooking something up right now. On Lemoy, X20 has tied up Marina and blindfolded her to keep his identity secret while not in his Professor Sanders disguise. Troy is bored of the patrol and decides to return to Marineville early, but Phones notices some shells that will look good in Marina's apartment, so they stop to collect them and kill some time. Disguised as Sanders once again, X20 takes Marina to the vicinity of the Marineville ocean door in his underwater craft. He waits until ten minutes before Stingray is due to return from patrol and then broadcasts his recordings of Troy and Phones to Marineville Tower. Atlanta is surprised that Stingray is back early, but gives X20 the all clear to proceed through the ocean door. X20 steers his craft through the launch tunnel and surfaces in Stingray's pen. He sets a bomb to explode when its timer reaches 15 and leaves Marina tied up inside the craft as he makes his escape - as Professor Sanders, no-one will stop him from leaving Marineville.

Approaching Marineville in Stingray, Troy radios the tower but Shore and Atlanta are suspicious that they might be imposters. There is only one way to be certain of their identity: Shore radios Troy and asks him to reveal the contents of the secret plans that they have been working on. Troy tells him that it concerns a house for Marina and this convinces Shore that they are the genuine article. He immediately alerts security to keep a lookout for unauthorised persons in Marineville, but X20 manages to leave the base as the guard on the main gate recognises him as Sanders. Troy realises that the recordings that Sanders made probably have something to do with the imposter and

that Marina is somehow involved. They make their way to Stingray's pen and soon spot X20's underwater craft. Troy investigates and finds Marina inside with the bomb. Phones helps to rescue Marina before Troy takes the craft and the bomb out of the base through the launch tunnel, exiting the ocean door and using the ejector seat to escape the craft just as X20's bomb explodes.

Later, Marina is shown her new home, finally decorated and complete. She is delighted and Shore remarks that it is only thanks to Troy that the apartment and the rest of Marineville are still in one piece. Phones lets it slip that he and Troy had intended to return to base an hour earlier, but that they stopped to collect shells. Shore angrily retorts that the idea of his aquanauts collecting shells is "real cute and simply ducky", but he is silenced by Atlanta who reminds him that this is supposed to be a celebration party. Shore tells Troy that he's glad that they couldn't teach Marina to speak as he can imagine what it would be like with two talkative women around - the men just wouldn't stand a chance!

Notes: The letter that Marineville sends to X20 is addressed to Primrose Cottage, Island of Lemoy.

Oops! Although everyone calls the Professor "Sanders" and his name is given as such on the poster at the main gate, X20's letter from Marineville is addressed to a Professor Saunders. Not really an 'Oops', but it is stretching credibility that Troy is able to board an alien craft that he has never seen before and immediately understand the controls sufficiently enough to steer it out of Marineville and locate the button for the ejector seat. On the Century 21 Mini-Album "Marina Speaks", Marina reveals that she can speak after all but that silence has been forced on her by a curse placed on her people by Titan and one spoken word could mean the death of her father - this being so, it seems strange that she is so willing to allow 'Sanders' to teach her to speak.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Titan, X20

Major Equipment: Stingray, X20's Underwater Craft

Voice Cast

Officer - Check Point 1.....David Graham



10. THE GHOST OF THE SEA

On a cobalt mining stage in the Pacific, Cronson and his assistant Loreda are firing shells into the water to loosen the rare and valuable ore Cobalt 15. The latest salvo should have loosened several thousand tons, so they call in the drag sweepers to collect the ore. Suddenly, Loreda detects the strange sound of an approaching ship, so the guard patrol submarine is called in to investigate. Patrolman Sam Shore closes on a strange undersea craft as it fires on the mining stage, totally destroying it. Shore sets off in pursuit of the mysterious attacker but his quarry hides behind a rock formation and fires on Shore as he passes. His submarine damaged, Shore vows that he will ram the enemy ship if it is the last thing he does. The two craft collide, and Shore drifts to the surface...

Shore wakes from his nightmare, calling out Atlanta's name. Having been woken herself by her father's shouting, Atlanta arrives at his bedside and she soon realises that her father has been dreaming about the events of five years ago, when he was crippled. She suggests that he should talk it over with Troy to put his bad memories to rest. When he refuses, Atlanta goes behind her father's back and calls Troy over herself. Troy thinks that with the construction of a new cobalt mining stage, the first in five years, Shore's memories have resurfaced causing him to start having nightmares about the incident again. Prompted by Atlanta, Shore tells Troy what happened to him after the explosion.

The Commander recalls that he was delirious when he came to the surface, but he must have passed out and when he recovered consciousness, he was in a life raft, being paddled by an alien man. The man's face was gentle and kind, so Shore couldn't believe that he was the pilot of the alien craft that had attacked him. Shore passed out again and when he came round he could make out a coastline - the alien must have rowed for miles to reach land. The man gave Shore a half-smile and waved his hand, but Shore drifted once again into unconsciousness - when he came to, the stranger had gone. The life raft was washed ashore in Ecuador, where Shore was taken to hospital.

Atlanta tells Troy that in the intervening years, they have taken to calling the alien man the 'Ghost of the Sea', and Shore admits that he could have been the pilot of the craft that attacked the mining stage, but it doesn't make sense: why save his life after trying to destroy it? Troy realises that it is daybreak and suggests that they all get some rest - they are on duty in just four hours. Shore remembers that the new mining stage is to start blasting today for the first time in five years, and Troy suggests that the alien craft could strike again. Shore believes that he is right, but this time, Stingray will be waiting for it and, maybe, they will solve the mystery of the 'Ghost of the Sea' once and for all.

Shore joins Troy, Phones and Marina aboard Stingray as they launch the super-sub at full speed on a heading of SSW1300 reference 8. As Stingray approaches the new mining stage, Phones detects another craft approaching. The vehicle is just out of range of Stingray's missiles at 380, but is moving in fast. The craft opens fire on the platform but quickly retreats with Stingray in pursuit. Just as it did five years earlier, the craft hides behind a rock formation to wait in ambush, but this time Phones locates the vehicle as they approach its position and Troy orders him to fire Aquasting 1 on a bearing of Green 80. The missile hits the rock formation, destroying it and leaving the alien craft exposed. The ship moves off and Troy fires Aquasting 2 on Red 129 - the craft is hit but able to make its way inside an undersea cave.

The cave mouth is too small for pursuit in Stingray, so Troy decides to follow the alien craft in diving gear. Shore suggests that he take Marina with him as she will be able to steer him clear of the giant clams which litter the sea-bed in this area. Swimming into the cave, the pair manage to avoid the grasping action of the clams and find the alien vessel in a stationary position. They enter through a hatch in the base only to find the one-man craft abandoned. Suddenly, Marina spots smoke pouring from the instrument panels and Troy orders her to get out quickly. As the craft is consumed by fire, the pair make their escape but are buffeted by the shock wave through the water as the vehicle explodes. Shaken but unhurt, they make their way back to Stingray.

Troy tells Shore that the alien must have escaped from his vehicle via another exit from the cave, so Shore decides that they will search the area. Phones advises that the sounding equipment will not pick up something so small as a man, so they will have to use their eyes to locate the alien. Troy spots him, trapped by his legs in a giant clam - to save him, they will have to destroy the constrictor muscles to release the clam's grip. Troy prepares to go out in his diving gear but as Stingray closes on the alien, Shore recognises him as the 'Ghost of

the Sea'. This makes Troy even more determined to rescue him, despite the danger of the clams. Armed with a harpoon gun, Troy leaves Stingray and swims across to the trapped alien, avoiding the clams which snap at his legs as he passes. Troy realises that the alien's legs are dangerously close to the clam's constrictor muscles, so his aim will have to be good or he'll kill the wrong one. He fires the harpoon into the clam and it opens, freeing the alien who swims away.

Back aboard Stingray, Shore bawls out Troy for letting the alien go: the fact that the alien once saved the Commander's life shouldn't have stood in the way of Troy carrying out his duty and taking the alien prisoner. Troy argues that he went to rescue the alien, a decision he took on the Commander's behalf as Shore would have liked to have done it himself - if his decision was wrong, he takes full responsibility. Off the record, Shore asks Troy what other decision could any man have made? Troy doesn't think that the alien will give them any more trouble as he believes that if you treat people right it usually pays off. Then Phones detects the approach of another alien ship, identical to the first, at Green 90. Troy prepares for another attack and orders Phones to fire Sting Missile 1 at Green 75, but Shore tells them to stand down as he has spotted the craft signalling in international code. He reads the flashing light on the top of the craft: "Regret attacks on mining vessels. Wish to establish peaceful relationship with terraineans to whom I owe my life." As the two craft move off together, Shore tells Troy that they made the right decision after all.

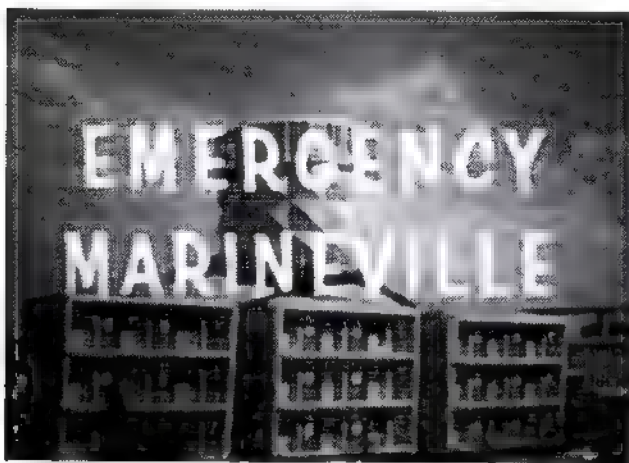
Notes: The cobalt mining stages previously appeared as the oil rigs in Sea Of Oil - all the surface footage of them is taken from that episode. Troy refers to the incident in which Shore was crippled on the Century 21 Mini-Album "A Trip To Marineville".

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Ghost's Underwater Craft, Guard Patrol Submarine

Voice Cast

Cronson.... ..David Graham
 Lorado.... ..Robert Easton



11. EMERGENCY MARINEVILLE

A missile launches from the crater of an island volcano - target: Marineville. Marineville Tracking Station reports the missile's approach and, with impact in thirty seconds, Commander Shore orders battle stations. The base sinks into its underground emplacement and Shore commands the firing of a WASP Interceptor, which explodes near to the enemy missile, destroying it. The Tracking Station is only able to give an approximate location for the missile's origin: SSW1800 references 20, 21 and 22 - a 200 mile radius. Shore tells Atlanta to alert the jet squadron and Stingray to search the area.

Stingray is launched with Troy, Phones and Marina on board and Shore orders them to proceed at full speed to the location given by the Tracking Station, making a thorough search of the area: priority one. As Stingray approaches the area, Phones begins a sound scan.

References 20 and 21 are negative, apart from an island. The Spearhead jet squadron over-fly the island, as Troy decides to surface and check it out. They see nothing except the island itself but as they start to proceed to reference 22, a second missile suddenly launches from the crater! Troy urgently reports this to Marineville and Shore launches another WASP Interceptor, which destroys the incoming missile. Shore orders Stingray to investigate the island, using extreme caution.

Troy surmises that there must be a base under the island and that the easiest way in would be to go down the crater, but Phones points out that they could meet another missile on the way up! Troy agrees and decides to dive and look for another entrance. Phones spots a cave mouth and Stingray enters - inside, Phones sees a shaft above them and Troy decides to surface. They emerge into a cave and the two aquanauts leave Stingray on Monocopters to examine a tunnel at the far end. Troy tells Marina to sit tight aboard Stingray. As they enter the tunnel, the aquanauts are frozen by a purple light and hear an eerie whine. Troy realises it must be a paralysing ray and as the sound reaches a crescendo, they pass out.

Troy and Phones regain consciousness to find themselves tied to chairs, captives of a pair of Galvanoids. Nucella welcomes the aquanauts to their base beneath the island of Varl, telling them that they are going to help to destroy Marineville - all the aliens need is information. Troy and Phones defiantly state that it won't come from them, but Nucella tells them that they will talk. His partner Chidora pulls a lever and a panel in the wall turns revealing Marina strapped into an electric chair! Nucella wants to know the frequencies that Marineville's interceptors work on and Troy realises that this is so that the Galvanoids can jam the interceptors, allowing their rockets to get through and obliterate Marineville! Chidora explains that, as he turns a control, the electronic power in the chair increases. Marina will be quite safe until it reaches 1000 marine volts, and then she will die. Troy demands her release, but Nucella won't let her go until he knows the frequencies. Phones whispers to Troy that everyone at Marineville will die if he does what Nucella asks and Troy refuses to give the frequencies - it's three lives against thousands. Chidora switches on the power, and the voltage climbs to 800, but Troy still refuses to co-operate. Nucella orders full power - the fatal dose! The indicator climbs to 900 and just as it is about to hit 1000 marine volts, Troy submits and pleads for the machine to be shut off. Defeated, he reveals the vital frequencies and Nucella tells Chidora to take them to the cells, where they will remain as prisoners.

Chidora locks the Stingray crew in a cell, but leaves the key on a nearby table. As soon as he has left to work on the missile, Troy tells Phones to give him one of his buttons and asks Marina to start tearing a cushion cover into strips. Meanwhile, the Galvanoids take an elevator to the missile nose cone to begin programming the missile with the necessary telemetry modifications. Troy ties the strips together, with Phones' button on the end as a makeshift hook. He throws the end with the button at the keys on the table, in an attempt to catch them and drag them off the table and through the bars of their cell, but his first two throws miss the target. Chidora tells Nucella that the weather report is favourable for firing at first light. They will not fail - Marineville will be destroyed. On his third attempt, Troy finally succeeds in catching hold of the keys with his fishing line, but as he slowly drags them towards the edge of the table, Phones hears footsteps and Troy has no choice: he yanks the keys as hard as he can before the Galvanoids enter the cells. Nucella tells the prisoners that they are retiring for the night and the missile will be fired at dawn - the aquanauts can watch the destruction of Marineville on their monitors. The aliens leave without noticing that the keys are missing from the table. Troy elects to wait until things have quietened down and then they will take a look at the missile.

At the rocket, Troy begins work in the nose cone. With an hour to go before launching, Phones is getting nervous, but Troy says that

he can't rush, or they'll be blown to paradise. "Now he tells me" says Phones. Back at Marineville, there has been no word from Stingray. Atlanta suggests sending out search planes, but Shore wants to wait two more hours. Troy and Phones manage to get back to their cell just in time. The Galvanoids launch the missile and Nucella tells Chidora to get the prisoners, so they can see it strike. The missile approaches Marineville and Shore fires two interceptors, but they fly straight past the missile! With horror, Shore realises that the missile's homing frequencies have been changed, and there is nothing they can do!

On Varl, the aquanauts watch the screen display: when the light representing the missile reaches the end of its path, Marineville will be destroyed. The missile crashes into Marineville - but, miraculously, fails to explode. Shore orders the rocket disposal squad to get to work immediately. Several hours later, Shore's patience is wearing thin when Fisher then enters with the disposal squad's report: the missile is safe and the warhead was disarmed before it hit Marineville. He gives Shore a note that was found in a red container near the main centrifugal contact region. It turns out to be from Troy, saying that he's a prisoner in a base beneath the island. Shore realises he must save the Stingray crew before it's too late - the Spearhead squadron is launched again and heads for Varl Island. The squadron leader calls the Galvanoids' base, demanding the release of the prisoners and threatening to attack in thirty seconds. Chidora does not believe that the WASP craft will attack while the aquanauts are their prisoners, but Troy tells him that he is wrong - every member of the WASPs is prepared to die if they have to. Nucella still thinks that he is bluffing until the jets begin to open fire on the island. As the base burns, a terrified Chidora surrenders.

Stingray leaves the damaged base through the undersea tunnel, and Troy contacts the Spearhead squadron to tell them of their release, that the base is abandoned, and that they have a couple of prisoners. The jet pilot leaves it to Troy to finish the job and Phones fires all sting missiles at Red 007, destroying the entire island. At Marineville, Shore is happy to see the Stingray crew back safely, but he notices Phones' missing button, and chides him for being improperly dressed. "Well," says Phones, "Don't that beat all?"

Notes: Nucella is one of Titan's guests at the conference in Troy's dream in Tom Thumb Tempest where the events of Emergency Marineville are recalled.

Oops! When the second wave of Spearhead jets is launched, we see two aircraft take off and fly away. In the next shot, the two mysteriously change into three, and then in the next shot change back to two again.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Spearhead Bombers, Monocopters, WASP Interceptors, Galvanoid Missiles

Voice Cast

Nucella, ...	David Graham
Chidora.....	Ray Barrett
Spearhead Squadron Leader.....	David Graham
Marineville Tracking Station.....	David Graham



12. SUBTERRANEAN SEA

At the Undersea Mantle Boring Base, Andrews reports to Prescott that drilling is complete and that they have finally penetrated the Earth's mantle. Surprisingly, they have discovered that beneath the crust is seawater, a subterranean ocean, so they decide to call in the World Aquanaut Security Patrol to investigate. At Marineville, Troy, Phones, Atlanta and Marina are all packing to go away on a well-earned vacation when Commander Shore calls on the videophone, asking for Troy and the others to come up to the control tower. He tells the team that he is cancelling their furlough as an urgent mission has come up - Troy and Phones are the only men for the job and they must report to the Boring Base at 0900.

The next morning, Stingray is launched and heads for the drilling camp. Upon arrival, Prescott briefs the team on their mission to investigate the new ocean. Andrews warns them that, for some reason, radio waves do not travel down there, so they will be completely cut off from the outside world. Prescott details that a specially constructed elevator will take Stingray two miles below the crust, so Troy decides that they will set off immediately - the sooner they leave, the sooner they can complete the mission and take their vacation.

The crew take Stingray down on the elevator and are soon below the Earth's crust. They launch into the new ocean at Rate 1 and Troy gives the order to dive. Stingray's depth-gauge goes haywire as the super-sub travels deeper than any vehicle has ever gone before, and the crew are bathed in bright multi-coloured light coming from fluorescent rocks. Suddenly, the water current starts flowing much faster and Phones is unable to slow Stingray down. The craft goes out of control and crashes, hitting the rocks on the sea bed and knocking the crew unconscious.

Shaken but unhurt, Troy, Phones and Marina come to but when they try to launch Stingray, they discover that they have run aground - all the water has gone and Stingray is beached on the ocean bed! Troy orders that all three should wear breathing masks to investigate - although Marina can breathe in either air or water, there doesn't appear to be either outside the submarine. The trio leave Stingray to walk on the ocean floor which has become a startling fiery desert landscape of strange plants, jewel-like rocks and bubbling pools. Troy notices how hot it is getting and spots rock formations that are glowing red hot, surmising that they must be very close to the centre of the Earth.

Suddenly, Marina stops and indicates that she can hear something in the distance but neither Troy or Phones can hear anything - it is as quiet as a morgue. Then, Troy hears a roaring sound and realises that the water is returning! They all run back to Stingray as water pours back into the ocean around them. Having to swim the final stretch underwater, they safely make it back inside the submarine and, struggling to keep the vessel on an even keel, Troy and Phones launch Stingray at Rate 6 with rear hydroplanes at automatic. Stingray sails

upwards with the flow of water and is soon passing back through the valley of fluorescent rocks. Phones asks what it's all about as he can't figure it out and Troy guesses that this subterranean sea has a tide like any other sea, except that it is a little more forceful. The event that they have experienced could well happen many times every day, and each time the flood tide occurs and the water goes, the heat from the centre of the Earth dries out the sand immediately to create a desert on the ocean floor.

Troy decides to get back to civilisation and tells Phones to work out the location of the elevator shaft, but Phones worriedly reports that he is unable to find it - all the instruments have been shattered. With their air running out, the sound scanner is their last hope but it shows the sounding impulse just bouncing off the bottom of the Earth's crust. Troy tells Phones to keep looking: they've got to find that shaft. After more than three hours of searching for a way out, the air supply is almost gone and the trio are on the verge of passing out when Phones locates an opening - it is a different shaft but Troy determines that they will have to take a chance and hope it leads through the mantle. Stingray finally surfaces in a beautiful paradise island lagoon, so Troy decides to take Stingray in to shore so that they can have a look around.

The island proves to be the perfect place to take their vacation, and they relax on the beach where a native girl dances as Marina plays a guitar. Phones takes a photograph which Troy sends to Atlanta as a postcard. At Marineville, Atlanta is exasperated to receive the card from Troy and asks her father "Isn't that just my luck?"

Notes: A real live lizard appears on the puppet set of the dry subterranean sea-bed, but does not interact with the puppets. Parts of the script for this episode were incorporated with material from the pilot episode and Plant Of Doom to create the interactive story on the Century 21 Mini-Album "Into Action With Troy Tempest".

Oops! Not really a mistake, but it does seem a little odd that Troy should have a pair of sunglasses readily to hand in a submarine.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore

Major Equipment: Stingray

Voice Cast

Prescott David Graham
Andrews.....Ray Barrett



13. LOCH NESS MONSTER

Admiral Denver is asleep in a small rowing boat on Loch Ness in Scotland when he is woken by the appearance of what he believes to be a very large fish in the water. Suddenly a huge monstrous head rears up from the Loch and Denver topples out of his boat with fright. The monster smashes the boat with its head.

Back at Marineville, the Admiral recounts the story of his encounter with the 'Loch Ness Monster'. Atlanta and Fisher are interested, but Shore infers that as the Admiral was asleep, he probably dreamt it. This begins a heated argument between the two men which ends with

Denver, in his role as President of the Undersea Research Programme, ordering that Stingray should explore Loch Ness. Atlanta tells Fisher that Denver and her father have fought over everything since Naval College. She would give anything to visit Scotland - some of her mother's people came from there - but Marina is part of the Stingray crew, and not her.

In the Standby Lounge, Troy and Phones study a wall map of Scotland. Troy thinks that attempting to find the Loch Ness Monster is a crazy mission, but Phones says that it will be quite a trip. Troy explains to Phones that they will go by sea to the coast of Scotland, and then take Stingray across land. Marina suddenly becomes agitated, indicating her reluctance to join the mission. Phones suggests that land travel must scare her. Troy wonders if Atlanta might want to join them, as she is due for some leave. Having just entered the lounge in time to overhear this last remark, a delighted Atlanta tells them that she will be packed before you can say "Stingray".

Stingray launches from the ocean door and is soon heading for Scotland. Phones looks through a scrapbook of old newspaper clippings: hundreds of people claim to have seen the monster, but nobody really believed them. Phones recalls an investigation in the 1960s which used sounding equipment, but discovered nothing. He is not surprised as the equipment used then would have been pretty ancient compared to the present. The trio watch an old film on a videotape machine which purports to show evidence of monster sightings, but Atlanta tells Troy that it is a waste of time: the 'monsters' on the tape are out of focus and could be anything. There is nothing to do but wait until they get to Scotland.

Stingray surfaces off the coast at Oban and Atlanta catches her first glimpse of Bonnie Scotland. The submarine is taken overland on the back of a transporter and the crew take in the view. Troy hopes that there will be time for some real sightseeing. Atlanta reveals that they will be staying in a real castle, overlooking the Loch, and Troy adds that the McGregors, who look after the castle, have kept everything the way it was years ago. Phones asks if that means bagpipes, kilts and "all that", and Atlanta replies that it means *everything* - nothing could be more Scottish than the McGregor's old castle.

Stingray is moored in the Loch near the castle and the McGregors lay on a traditional meal for their guests. Phones particularly enjoys the haggis and Andy McGregor tells him that he has the makings of a real Scotsman. Atlanta thinks it is all wonderful - just how she imagined it would be. Andy tells her that he and Jamie try to keep a bit of old Scotland alive in this modern age, but Jamie tells his brother that he talks too much, and that their guests must want to retire if they are going to catch the monster tomorrow. Troy asks Andy if he has ever seen the Loch Ness Monster and Andy replies that he has seen the "fearful beastie" many times. When Troy tells him that he has orders to find it, Jamie urges him to pray that it doesn't find *him*! The aquanauts are shown to their rooms and after they are safely in bed, Andy and Jamie converse on the landing: Jamie thinks they should make a plan, but Andy says there is no need - the monster will frighten them away.

Phones is restless as the others sleep. Hearing Andy's words in his head, he dreams of himself as a "real Scotsman" with kilt and bagpipes! When he starts highland dancing beneath the sheets, he disturbs Troy in the next bed. Assuming that Phones is having a nightmare about the monster, Troy wakes his friend. They discuss the monster and Phones says that there's probably no such animal. Outside in the Loch, the monster surfaces right alongside Stingray!

Later in the night, Phones wakes Troy when he hears a strange mechanical noise. They light candles to investigate and on the landing they meet Atlanta, who has also been woken by the noise. The trio split up with Phones going one way and Troy and Atlanta the other. Phones talks to himself to try to stay calm, but starts to scare himself by talking about ghosts. Troy and Atlanta trace the noise to a door off one of the

main rooms and decide to look inside. Troy pulls the door open, revealing an empty room with no windows. They are joined by Phones who has searched the whole of the east wing, while Troy and Atlanta have searched the rest. Phones asks if they have looked in the room opposite and Atlanta confirms that it was empty, but then Troy hears a sound from within. The door opens to reveal Andy McGregor who asks what they are all doing up in the middle of the night. Phones explains that they heard a noise, but Andy laughs, telling them that it is the ghost of Sandy McGregor - it always disturbs him to have strangers in the place! Andy bids them goodnight, but Phones is now even more scared. Atlanta wonders how Andy got into the formerly empty room, when there is only the one door. Troy tells her not to worry about it now, and that they should all get to bed - they have a big day ahead of them.

The next morning, Stingray heads out for the centre of the lake, where it will submerge. The McGregors watch from the castle battlements and Andy tells Jamie that they *will* find the monster! Stingray dives and Phones begins his sound scan. Suddenly, the monster appears from behind some rocks and heads for Stingray. Phones picks up a sound ng from directly behind, so Troy does a 180 degree turn. Phones reports that whatever it is, it is big, and getting closer. Within a few moments, it looms into view in front of Stingray, and Atlanta realises that it is indeed the Loch Ness Monster! The sub makes a tight turn and tries to escape, but the monster pursues it at high speed. Troy tells Phones to prepare to launch a stng missile. Phones reports horizontal hydroplanes six degrees left left: Stingray opens fire and scores a direct hit. As the water clears, they see the 'monster' for what it really is - a machine. Troy decides to head back to the castle for some answers.

The aquanauts return to the strange windowless room and Phones finds a panel in the stone wall that could be a door. He pushes, and the wall rotates to reveal Andy and Jamie with a control mechanism and the damaged remains of the monster. Realising that they have been discovered, the McGregors defend their actions, telling the trio that they have done no harm or killed anyone - just knocked a couple of boats and scared people. Troy asks how long this has been going on so Andy reveals that Sandy McGregor, his great, great grandfather,

built the monster, and that his family have operated it ever since. Atlanta says that it must be good for the tourist trade and Phones asks if they could see it working, but is told by Andy that it is pretty badly damaged and that it will be a long time before the Loch Ness Monster is seen again. Atlanta asks what the noise was that they heard the night before and Andy reveals that they were testing the works, ready to scare the aquanauts away before they discovered anything. Jamie asks Troy if he can find it in his heart to keep the truth about the monster a secret, as people from all over the world come to catch a glimpse of it. Troy says that he has his orders, but Atlanta persuades him to postpone his decision until they are on their way home.

Stingray leaves Oban for Marineville and Atlanta tells Troy that they can't destroy a legend "just like that". Troy agrees, but reminds her that they belong to the World Aquanaut Security Patrol. Then Phones points out that they are forgetting one thing: who will tell Admiral Denver that he was half scared to death by a phoney monster? Back at Marineville, Denver asks Troy if he found the monster and he hesitantly replies that they did see it. Shore wants to know what happened, but Troy is deliberately vague: they saw it, but they have no proof. Atlanta whispers her thanks to Troy. The Commander keeps pressing for answers, wanting to know if they are sure it was the monster and Phones says that as far as they could make out, it was. But Shore is not convinced and says that, as far as he is concerned, it is still a mystery. Denver starts to argue with Shore once again about the existence of the monster and Troy tells Atlanta, "This is where we came in!"

Notes: This episode introduces Admiral Jack Denver, President of the Undersea Research Programme. He also appears in *Set Sail For Adventure* and *The Cool Cave Man*. The 'monster' previously appeared complete with body and legs as the monster of Monotane in the *Fireball XL5* episode *Space Monster*.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher, Onk
Major Equipment: Stingray, Overland Transporter, Loch Ness Monster

Voice Cast

Admiral Jack Denver.....David Graham
Andy McGregor.....David Graham
Jamie McGregor.....Ray Barrett

The Ghost Ship



Emergency Marineville



Count Down



Emergency Marineville



THE DATING GAME

These days, everybody knows that *Thunderbirds* takes place in the year 2026 - or does it? Chris Bentley examines the evidence and comes to a conclusion that will rock Anderson fandom!

In the *Thunderbirds* episode *Give Or Take A Million*, Tin-Tin Kyrano tears a page off a calendar that is clearly dated 2026, thereby firmly setting Gerry Anderson's most popular television series in the middle of the first half of the 21st century. Unfortunately, this single cut-away shot, lasting no more than a few seconds on screen, totally contradicts the carefully constructed unified future world of Century 21 Publishing's "TV Century 21" comic magazine, where the events of *Fireball XL5*, *Stingray*, *Thunderbirds* and *Captain Scarlet And The Mysterons* all take place during the same time frame, the mid-2060s, enabling cross-continuity between the shows. The "TV21" scenario is very appealing and makes a lot of sense to fans of these series, but how can we ignore the on-screen evidence that *Thunderbirds* takes place in 2026?

Let's look a bit more closely at *Give Or Take A Million*, setting aside Tin-Tin's calendar for a moment. Prior to this, we are shown a countdown of the days to Christmas on a series of close-up shots of the calendar on Jeff Tracy's desk. We see each successive date from Wednesday, December 21st through to Saturday, December 24th. Christmas Day in this year, therefore, takes place on a Sunday and although there will be seven years between 2020 and 2070 in which this occurs (2022, 2033, 2039, 2044, 2050, 2061 and 2067), 2026 isn't one of them.

Whichever year it is, the film *Thunderbirds Are Go* is set in the same year. In the movie, we see a calendar clock in the Tracy Island pool room which shows the date of Zero X's return to Earth from Mars. The calendar moves rapidly from Friday, 22nd July through to Friday, 2nd September. A year with these dates also has Christmas Day falling on a Sunday, so it would seem likely that the events of the feature film take place only a few months before those of *Give Or Take A Million*.

In the only example of on-screen cross-continuity between the Gerry Anderson series, the M.E.V. section of Zero X is seen on Mars in the opening sequences of *The Mysterons*, the pilot episode of *Captain Scarlet And The Mysterons*, clearly establishing that *Thunderbirds* and *Captain Scarlet* are set in the same 'universe'. We are told in no uncertain terms that *The Mysterons* takes place in 2068 A.D. as a caption appears on-screen at the start of the episode. Given the advances in technology that have been seen over any forty year period in the 20th century, it seems extremely unlikely (and unbelievable) that a spacecraft designed to explore Mars in 2026 would still be being used in 2068, so it is a natural assumption that *Thunderbirds Are Go* takes place shortly before *The Mysterons* - months or a few years rather than decades. It is reasonable to deduce, therefore, that the events of *Thunderbirds Are Go* and *Give Or Take A Million* both take place in 2067, in which December 25th falls on a Sunday.

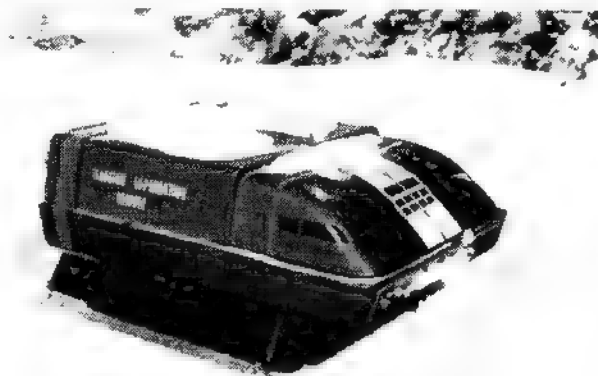
Of course, all of this relies on the supposition that the future events of *Thunderbirds* take place in 'our' universe, so that specific dates fall on the same days of the week as in our calendar. Acceptance of this standpoint (or otherwise) is the prerogative of the individual viewer, but does dictate the validity of the deductions outlined above.

Is there more compelling evidence to date *Thunderbirds* in a timeframe other than the 2020s that does not rely on such supposition? Surprisingly, yes there is, and it is surprising because it is just as (if not more) compelling than Tin-Tin's calendar in *Give Or Take A Million*.

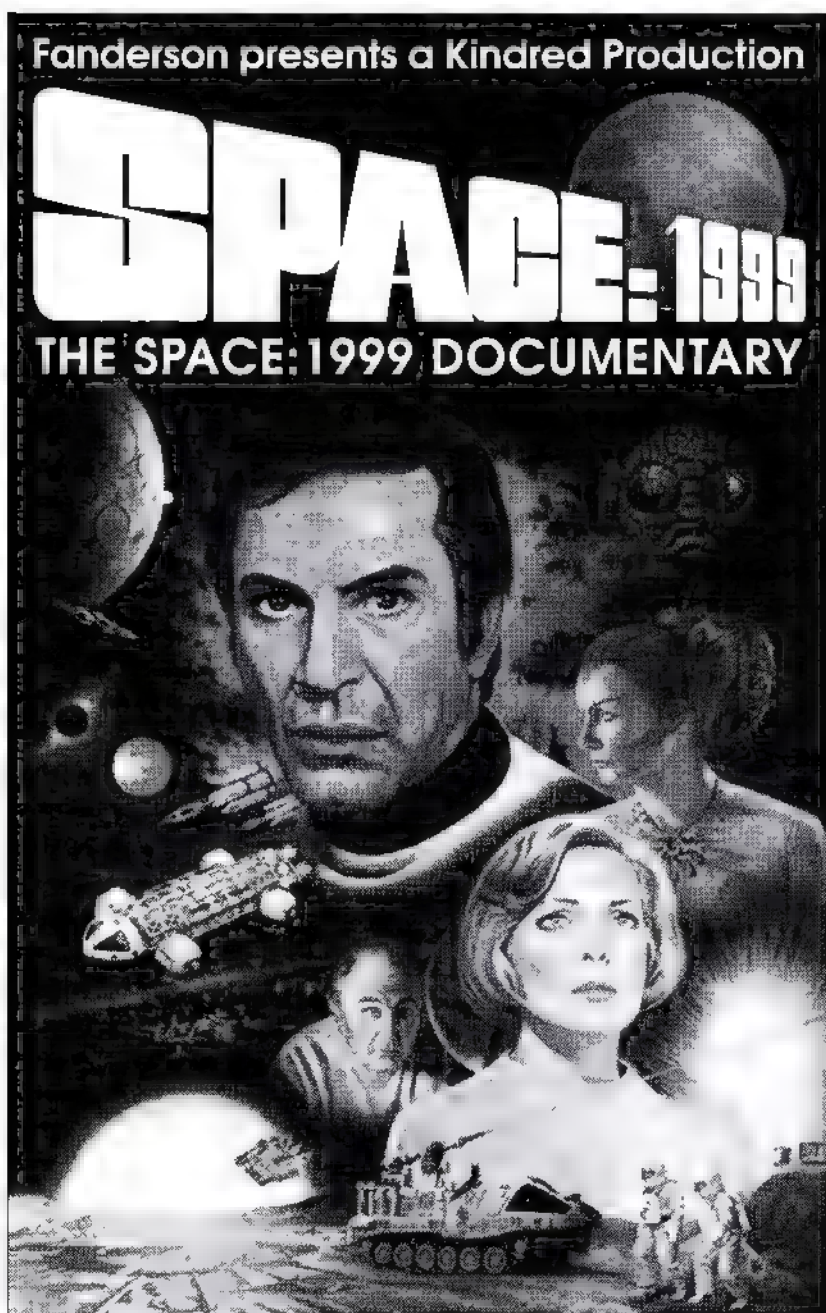
In the episode *30 Minutes After Noon*, we are shown a number of scenes set in the Spoke City office of Police Commissioner Garfield. On one of the walls is an Auto Date Calendar and, although it doesn't appear as clearly on screen as Tin-Tin's calendar, it is nonetheless clear enough for us to read the date: on its first appearance it reads 12/7/65, and then later (the next day) it reads 13/7/65. Obviously, this cannot be 1965, so the date of the Hudson Building fire (and Tom Prescott's wedding anniversary) in the episode is July 12th, 2065. This dating is confirmed on the *Thunderbirds* Century 21 Mini-Album "Sun Probe featuring Thunderbird 3" where Alan Tracy's narrative introduction to the events of the episode *Sun Probe* tells us that the Sun Probe incident was "one of the news highlights of 2065".

As if that were not enough, further evidence appears in the second feature film, *Thunderbird 6*. As Skyship One overflies the Pyramids towards the end of the world tour, Lady Penelope reads a newspaper at breakfast: the date of this paper appears clearly on screen as June 17, 2068.

We are, therefore, presented with two very conflicting dates for *Thunderbirds*, although the argument is much more convincing that both the series and the feature films are set between 2065 and 2068 rather than in 2026. *Thunderbirds'* art director Bob Bell has gone on record as saying that the date on the calendar cut-away shot in *Give Or Take A Million* was a mistake perpetrated by one of his assistants, and that the writers, producers and designers were in no doubt during the making of the programme (in 1964/65) that they were presenting a vision of the future set 100 years hence, not 60 years. Apart from that calendar shot, there is no other evidence to support the viewpoint that *Thunderbirds* takes place in the late 2020s, so unless someone can present a logical reason why the Tracys would keep a forty-year-old calendar on the wall, we should consign that particular piece of footage to the 'Oops!' bin.



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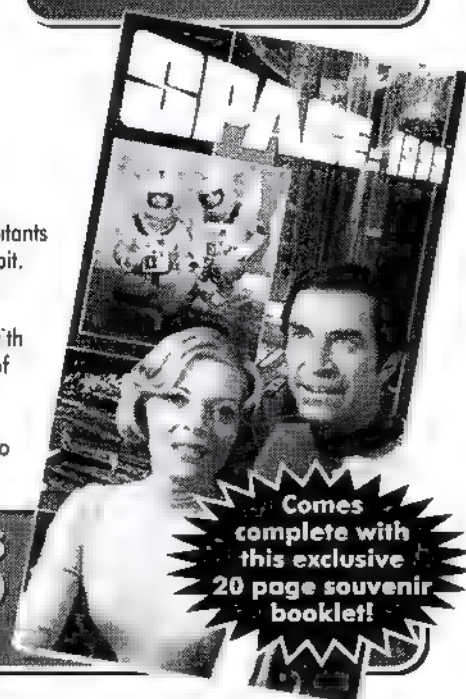
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The B.I.G.R.A.T. (Basic Information Group Resource - Anderson Television) computer is on line and ready to process your queries about the Gerry Anderson television series and films. You can send your queries to B.I.G.R.A.T. care of the FABMail address, but please note that the computer is unable to answer questions of a philosophical or speculative nature.

Jonathan Zaslon, Nailsea, N. Somerset

I am a very big fan of all the Gerry Anderson TV series (my favourite one is *The Secret Service*) and the best thing about them is the music. I have tried getting CDs and cassettes and I had no luck. So please can you tell me what CDs and cassettes are available to buy which contain music from Gerry Anderson TV series?

B.I.G.R.A.T. replies:

Very little music from the Anderson shows is currently available, but you should be able to still obtain the following albums at any good record shop (and if they do not have them in stock, they should be able to order them for you):

- "No Strings Attached" (Castle Classics CLACD 204)
- The Barry Gray Orchestra

[Original Barry Gray recordings of themes from *Stingray*, *Thunderbirds*, *Captain Scarlet* and *Joe 90*, plus "Aqua Marina" from *Stingray*, incidental tracks from *Captain Scarlet* ("The Mysterons") and *Joe 90* ("Hi-Jacked"), and the song "Parker, Well Done" performed by Lady Penelope and Parker]

- "Thunderbirds Are Go" (EMI GO 2041) - Barry Gray/The Shadows
[*Thunderbirds Are Go* motion picture score and four instrumental tracks from the *Thunderbirds* television series]

- "FAB - Music from the TV Shows by Barry Gray"
(Silva Screen FILMCD 124) - The Royal Philharmonic Orchestra
[Orchestral cover versions of themes from *Thunderbirds*, *Captain Scarlet*, *Joe 90*, *UFO* and *Space:1999* (Year Two), a medley of themes and instrumental music from *Stingray*, and instrumental tracks from *Thunderbirds* and *Thunderbirds Are Go*]

- "The Man From U.N.C.L.E. Cult TV Classics"
(Silva Screen FILMCD 712)
[Includes entire contents of "No Strings Attached" album. Also includes "March Of The Dysters" incidental track from *Stingray* and "Joe 9086", a dance remix of the *Joe 90* theme]

- "The A to Z of British Television Themes" (Play It Again PLAY 004)
[Includes original Barry Gray recordings of themes from *Stingray*, *Thunderbirds* and *Captain Scarlet* (from "No Strings Attached") plus a cover version of the theme from *Fireball XL5* by The Flee-Rekkers]

- "The A to Z of British Television Themes Volume 2"
(Play It Again PLAY 006)
[Includes original Barry Gray recording of the "Four Feather Falls" song from *Four Feather Falls** plus a cover version of the theme from *Supercar* by The Charles Blackwell Orchestra]

* Note: The sleeve notes on this album indicate that the song "Four Feather Falls" is the main theme from the series, but this is not so. The opening

titles of *Four Feather Falls* feature a track called "Kalla Ma Kooya Kalla" while the end titles are carried by the song "Two Gun Tex Of Texas".

- "This Is Easy" (Virgin VTDCD 80)

[Includes original recording of *The Protectors* end title song "Avenues And Alleyways"]

Alan Briscoe, Brighton, Sussex

As we know, *UFO* was produced in two separate blocks. I have the impression that but for the closure of the original studios the episodes would have been produced in one block with no break. Were any of the scripts for the second block - which has many different characters and situations - written especially for the new set-up or were they originally prepared for the same characters and situations as the first block? Or was it always intended that even if there had been no break there would have been a change in personnel and style in later episodes? Previous information certainly suggested that *The Sound Of Silence*, at least, was originally written for Alec Freeman as second-in-command.

How did script writers and editors deal with the constantly changing availability or non-availability of particular performers, for example if a script written with roles for Ellis, Ford and Waterman had to be produced when they were unavailable? Did such considerations effect the production order? What other factors effected the production order?

Presumably more than 26 scripts were commissioned for the series, with some not being made for whatever reason. Do any of these still exist or does anybody have any indication of their content?

B.I.G.R.A.T. replies:

Before getting to the specifics of your questions, Alan, it is necessary to explain a little of how writing for a television series works. There is often a misconception among viewers that all of the episodes in a television series are planned and written before filming begins on the first episode. This is very rarely the case - scripts are constantly being written and re-written throughout production (changes are even made to scripts as they are being filmed), and at any one time, the script editor works on about half a dozen scripts at various stages of completion. The main consideration, therefore, that effects the production order of episodes is the availability of completed scripts.

It is the script-editor's job to commission scripts. The way this works is that the writer initially pitches his story ideas to the script editor in the form of a rough synopsis. If the script editor thinks it has potential, a more detailed synopsis is presented, and if the script editor still thinks it is going to work in his series, he will commission a full script, which will usually go through two or three drafts before it is finally ready for filming. The final draft will often be polished by the script editor to make whatever alterations may be necessary to suit the production (budget, cast availability, continuity, etc.).



If a writer is commissioned to write a full script for the series, it has to be paid for, so it is not in the best interests of the production to reject completed scripts. Most of the time, there should be no reason to do so, as the script editor monitors the development of the script at every stage - he is failing in his job if scripts don't work out, and wasting money. In the case of **UFO**, it was script editor Tony Barwick's responsibility to ensure that all scripts commissioned for the series were filmable, and there is no evidence to suggest that any scripts were abandoned. Story ideas may have been rejected at an early stage but, if so, none have yet come to light.

The actors in the primary roles in the series (Ed Bishop, George Sewell and Michael Billington) were contracted and paid for a certain number of episodes, so their availability from episode to episode would not have been in question. If a semi-regular performer (hired on an episode-by-episode basis) were not available when an episode requiring their character was scheduled to be filmed, the lines would simply be given to another performer, with only minor alterations. Most of the supporting characters in **UFO** were fairly interchangeable in this regard: for example, when Peter Gorden left the series, lines written for his character were given to Gary Myers and the character of Lew Waterman was promoted to Skydiver Captain. The script of *Ordeal* was extensively re-written to accommodate the character of Paul Foster in place of Peter Carlin, but even these changes were largely cosmetic. The changes in the character line-up for the series effected the production order of the episodes on only one occasion: episodes were shunted back early in the run to enable *Exposed*, re-written as an introductory script for Foster, to be filmed immediately after *Survival*.

The production team were well aware of the closure of the MGM British Studios at Borehamwood months in advance - the break in filming was planned for and there is no evidence to suggest that any of the scripts for the second production block were written at this stage. After the closure of MGM British, there followed a period of some five months in which the production team re-evaluated the show and prepared new scripts. It was known at a fairly early stage that George Sewell would not be returning to the series for the second block, but it was not clear which other members of the supporting cast would be returning, so the only regular characters incorporated into the first few scripts were Straker, Foster and Miss Ealand - other SHADO personnel were nameless and written as "Skydiver Captain", "Moonbase Commander", "2nd In Command" etc. As filming began again and casting was finalised, the scripts were then adjusted accordingly to incorporate named characters in these previously nameless (and characterless) roles.

Phil Wickwar, West Malling, Kent

In the 'Where Are They Now Dept.', I have never seen, or may have missed, any item on Alexis Kanner. Is he still acting? He was involved in **The Prisoner** just prior to **UFO**, but was he involved in any other production? Is he still in the UK?

B.I.G.R.A.T. replies:

Prior to **UFO**, Alexis Kanner appeared in three episodes of the ITC series **The Prisoner** - *The Girl Who Was Death* (briefly), *Living In Harmony* and *Fall Out* - and the feature films *Reach For Glory* (1963), *Crossplot* (1969), *Connecting Rooms* (1969) and *Goodbye Gemini* (1970). More recently, Kanner starred in and directed the film *Kings And Dangerous Men* (1984) and has also been seen in the films *Nightfall* (1988) and *Twinsanity* (1988).

Kanner returned to his native Canada shortly after completing his **UFO** role but is now resident in the UK so, hopefully, we shall be seeing more of him in the near future. In August, he made a guest appearance at this year's Portmeirion **The Prisoner** convention in Portmeirion, North Wales.

The B.I.G.R.A.T. Challenge: The photo in FAB 24's Challenge was from the **UFO** episode *Kill Straker!* and the winner was Jenny Webster of Meir, Stoke-on-Trent who will shortly receive a copy of "FAB Facts" by Simon Archer

Peter Littler, Stockport, Cheshire

I am writing to point out a couple of errors in the FAB 25 issue regarding the Tony Christie song, "Avenues And Alleyways" which, it is stated, has not been previously released on a compact disc. Not so! It was released in 1993 on a CD entitled "The Best Of Tony Christie" on the MCA label, catalogue number MCLD 19204. I know this because I bought it in order to acquire this track even though I dislike the rest of the album.

So I was most irritated to find it had been included on the excellent "This Is Easy" CD that I also already possess and which retails at £15.99 and not £12.99 as is given in FAB 25 (at least it was this price when I purchased it)

Louise Hands-Heathfield, Bournemouth

Re your article in FAB 25 regarding **The Protectors** theme on "This Is Easy", I have been trying to track down this album for the last couple of months only to discover it has been deleted already! Come on Fanderson fans - let's press Virgin for a re-release!

I think someone's been telling you pork pies, Louise. As this issue is being prepared (September), "This Is Easy" is still easily available at most good record shops. The album has been a consistent best seller and certainly hasn't been deleted. Try HMV, Virgin Megastores or Our Price and mention the catalogue number (VTD 80, - if they don't have it in the shop they'll be able to order it for you.

*Thanks for letting us know about the Tony Christie album, Peter. It seems, though, that the price of the album depends upon where you go to buy it - I got mine in HMV for £12.99, but I have seen it elsewhere for as much as £16.99 and as little as £10.99. Fans of Loungecore might also want to check out the recently released "The Sound Gallery Vol. 2" album (EMI CDTWO 2002) which includes, amongst many smooth and fabby tracks, the themes to **Jason King** and **Vision On**, and a delightful piece of incidental music from **The Avengers**.*

Maxine Dorman, Tamworth, Staffs

I am one of those **UFO** fanatics, I'm afraid. I first watched the series when I was 10 or 11 and have been addicted ever since! I have also watched all the re-runs on Bravo and, no doubt, will watch the series until my old age. However, one thing that peeves me is that all you ever hear about are "those good old boys at SHADO" and next to nothing about my favourites - the Aliens! Please, please, could our



extra-terrestrial friends have their own feature in FAB soon?

Out of all the sci-fi Aliens I have seen on TV or in films, the nicest and most misunderstood little Alien was played by Gito Santana in the episode *Survival*. I absolutely hated the SHADO officer who shot him - and I still do!!!

Now that I've got that off my chest, could you please help me with a couple of questions? What ever happened to Mr. Santana? Have you any information on him? What was the name of the captured Alien in *Computer Affair* as there was no mention of him in the cast?

Mauritius-born Gito Santana is still an active member of Equity (the Actors' Union) and if you check out the "Where Are They Now Dept." column in FABNews you can read about his latest project there. Gito also played Aliens in Identified, Computer Affair, The Sound Of Silence and The Long Sleep, and we're hoping to feature an interview with him in FAB next year. The identity of the captured Alien in Computer Affair is unknown.

Phil Wickwar, West Malling, Kent

Having just got FAB 25 and already read it cover to cover, may I take this opportunity and congratulate you and your team on another excellent effort. I love the new logo too.

Now, down to business - subject: **UFO**. Does anyone out there possess photos or drawings of the **UFO**'s occupants, the Aliens? I'm wondering what equipment they used to carry and what was its purpose. There seemed to be two designs of red space suit: one was of a chain-link style and the other a form of silver belt. Is there any significance about the difference and who designed these? Do any of these suits still exist? Also, in the episode *The Cat With Ten Lives*, the Alien used an object to stun the occupants of the SHADO car, and the same object was used by the Alien on the warden in *The Square Triangle*. Any ideas?

It would not be unreasonable to imagine that the different types of suit worn by the Aliens denote rank, although the real reason for the difference was that the belt and trunks design was easier (and cheaper) to manufacture, maintain and repair than the chain-link style, which was designed first and found to be impractical after only a few episodes. Both suits were designed by the series' costume designer Keith Wilson, and at least one of the helmets still survives - it is owned by an Italian member who hopes to be able to bring it to the club's 1997 convention.

The gun-like device is described in the script of The Square Triangle as "a small instrument, one surface of which is a solid bed of small needles" and in the script of The Cat With Ten Lives as a "weird device". Neither script explains its function, although the description in The Square Triangle implies that it is a form of hypodermic syringe to administer an anaesthetic: the Aliens would want their victims to be incapable but alive and fresh for spare-part surgery. The device in The Cat With Ten Lives may be a more advanced version, delivering a hypersonic anaesthetic to stun Regan and his wife.

Pam Buckle, Wallasey, Merseyside

I would just like to say thank you, thank you, thank you very much for putting the FAB profile of Ed Bishop in FAB 25. As a new member I was so delighted to see Ed on the cover and inside. I thought I had missed all the **UFO** news. Because you put Ed Bishop's credits in FAB 25 I have found eight TV shows on at the moment that Ed will be in. My FAB 25 came just in time to tape his **Thriller** episode on Bravo - he looked so good, it's a pity he got killed in the end.

Tracy Nottage, Leyton, London

Many, many thanks for printing my letter in the previous issue of FAB (24) and also many, many, many thanks for re-printing the feature



on Ed Bishop in issue 25.

I think I sense a pattern forming here. Pam, Tracy and Ed's many, many, many fans will no doubt be delighted to learn that we have an exclusive interview with the man himself lined up and it will appear here very shortly - so don't forget to renew your membership if it runs out with this issue!

Alan Briscoe, Brighton, Sussex

May I start by offering congratulations on what continues to be an excellent, high quality magazine - keep up the good work!

Splendid news that BBC2 are due to show **UFO** from September. A network screening at a reasonable hour is long overdue. Although I am a huge fan of the programme, I can't see it matching the success of **Thunderbirds** - there will be the inevitable snide, unjustified comments about 'wooden' acting and laughter about some of the fashions - but it should still get a good reception and become deservedly known to a wider audience. No doubt there will be cuts as with previous shows, but I feel this is better than having no broadcast at all.

It was good to see the Ed Bishop profile in the latest edition, which prompts a few questions. Firstly, the profiles of Commander Straker and Captain Blue contained a lot of information which did not appear on-screen in the programmes concerned, e.g., about Straker's father and home background, his first contacts with Craig Collins. Was this information originally presented in the guide to scriptwriters or other production material for the series? I raise the point because a few years back you stated that only biographical information which was somehow used or known by the producer of the series was legitimate, for want of a better word. I am not saying that any particular source is right or wrong, but it would be useful to know where this information comes from and if it is speculative for this to be made clear.

This seems like a good time to state what my editorial policy is on speculative writing about the characters and situations in the Anderson shows. First off, I stand by my earlier statement that, strictly

speaking, only material appearing in the episodes, scripts and writers guides (in that order where discrepancies occur) should be taken as 'true'. Nonetheless, I believe in the freedom of writers to express their ideas and opinions, as long as they don't contradict anything in that 'true' category and can justify their invention.

By way of explaining what I mean, perhaps I can draw your attention to the *Supercar* biographies that appeared in issue 10 of "Century 21" magazine (Autumn 1992). Although these biographies were generally well-written, inventive and entertaining, they were, unfortunately, riddled with information that was inconsistent with what was seen on-screen in the series: Professor Popkiss' forename is Rudolph, not Felix; Mike's birthday is November 22nd, not April 3rd; Popkiss arrived in the United States in 1929, not 1937. The author's ignorance of these facts (and others) demolished the plausibility of his article.

I agree completely that where an article drifts into speculation, it should be made clear that these are the author's ideas and opinions alone. That we did not do so with the Straker biography was an error on my part (I forgot, sorry!). However, I think that it would have spoiled the flow of the Straker article to have cross-referenced each sentence to its origin material or explained the reasoning behind every speculative statement. I have seen this kind of thing done elsewhere and have found that it has a tendency to render the text unreadable.

As a quick guide, however, the first four paragraphs are totally speculative with the exception of the second half of the first sentence in the second paragraph. The remainder of the article is almost entirely based either on what we see in the series or additional material that appeared in the scripts of various episodes. The penultimate paragraph also features material from the first Robert Miall novelisation (the film *The Rebels Of Santa Dominco* is actually

mentioned in the series, but the other Harlington-Straker film titles were pure invention).

Paul Sheehan, Coventry, West Midlands

Congratulations on 25 glorious issues. FAB 25 was another triumph and I'm certainly not complaining about the extra pages. I was interested to find *Stingray* in the FAB Episode Guide and I love reading the Ooops! sections. It's a shame it could not have been done with some of the previous shows you dissected. The front and back covers were great and I also enjoyed reading about Ed Bishop and his career. Here's to 25 more!

Well, it looks as if it is the end of the road for *Space Precinct*. I think the US pulling out of buying a second season was the death knell for the show. It must be so frustrating for Gerry, having spent nearly a decade trying to bring it to our screens, and to see it become a flop that lasts only a season. All we can do is look forward to the future.

Just one last point. Was *Space Precinct* so violent? With the likes of *Cracker*, *Seven*, *Pulp Fiction*, *Reservoir Dogs* and any other brutal film or television show I can think of being much, much worse, I have my doubts.

It seems that *Space Precinct* has been saddled with the same problem as *UFO* and *Space:1999* back in the Seventies: the general public perception (and that of programme schedulers) that anything with Gerry's name on it is for kids. The series was, therefore, given an early evening timeslot that was clearly unsuitable for the more adult elements of the show and had to be cut to shreds as a result, thereby losing much of its impact. I'm not saying that the uncut episodes are so violent that they could be compared with *Reservoir Dogs*, but perhaps an 8pm slot would have been more suitable.

FAB BACK ISSUES

Back issues of FAB Magazine are available from the editorial office.

Each magazine is packed with news, interviews and articles as detailed below.

FABs 1 to 5: SOLD OUT!

FAB 6: Stanley Unwin; *Stingray* episode listing; Nick Tate & Alan Carter biographies; *Thunderbirds* Episode Guide: Pt 4.
Cover: *The Secret Service: A Case For The Bishop*

FAB 7: Jill Raymond; *The Day After Tomorrow*; *Space:1999* - *Alpha Child*; *Captain Scarlet* episode listing; *Thunderbirds* Episode Guide: Pt 5.
Cover: *Space:1999: Alpha Child/Rescue Eagle/Altars*.

FAB 8: Vladek Sheybal; *The Protectors* - *Lena*; *Captain Scarlet* Episode Guide: Pt 1; Sing-Along-A-Supermarionation.
Cover: *Captain Scarlet: Codename Europa/Special Assignment*.

FAB 9: Zienia Merton; *Captain Scarlet* Episode Guide: Pt 2.
Cover: *Joe 90: Arctic Adventure Ihi-jacked*.

FAB 10: Michael Billington; *The Making Of UFO*: Pt 1; *UFO* episode listing; *The UFO Location Tour*: Pt 2; *Captain Scarlet* Episode Guide: Pt 3.
Cover: *UFO - Sub-Smash*.

FAB 11: Mike Noble; *The Making Of UFO*: Pt 2; *Terrahawks* episode listing; Martin Landau & John Koenig biographies; *Captain Scarlet* Episode Guide: Pt 4.
Cover: *Space:1999 - The Metamorph and Devil's Planet*.

FAB 12: Kevin Davies (Pt 1); *The Making Of UFO*: Pt 3; *Crossroads To Crime*; *Terrahawks* Episode Guide: Pt 1. Cover: *Terrahawks*: Yung-Star.

FAB 13: Kevin Davies (Pt 2); *The Making Of Fireball XL5*: Pt 1; *Space:1999* Year Two episode listing; *Terrahawks* Episode Guide: Pt 2.
Cover: *Fireball XL5*: Steve & Venus/*Space:1999 - One Moment Of Humanity*.

FAB 14: The Shadows; *The Making Of Fireball XL5*: Pt 2; *Fireball XL5* listing; *Terrahawks* Episode Guide: Pt 3. Cover: *Space Police* trailer/Spectrum MEV

FAB 15: A Tribute To Barry Gray including interview and discography; *Terrahawks* Episode Guide: Pt 4. Cover: *Stingray*: Marina/*Joe 90 - The Professional*

FAB 16 & 17: SOLD OUT!

FAB 18: LIMITED STOCKS AVAILABLE. *Space Precinct* interviews: Phil Morrow, Peter Duffell, Chris Dando, Marcia Gay; *The Making Of Thunderbirds*: Pt 1; *The Secret Service* Episode Guide: Pt 2.
Cover: *Space Precinct*: Police Cruiser (*Divided We Stand*)/Station House

FAB 19: LIMITED STOCKS AVAILABLE. *Space Precinct* Special - Simone Bendix, Jerome Willis, David Quilter, Rob Thirtle, Andy Dawson, Christine Glanville; *The Making Of Thunderbirds*: Pt 2. Cover: *Thunderbird 6/Space Precinct: Illegal*

FAB 20: The 'Countdown' Story; *UFO* Episode Guide: Pt 1; *The Making Of Thunderbirds*: Pt 3. Cover: *UFO: Kill Straker!/The Man Who Came Back*

FAB 21: *Space:1999* Special - 20th Anniversary Tributes from cast and crew; *UFO* Episode Guide: Pt 2. Cover: *Space:1999: Guardian Of Piri/The AB Chrysalis*

FAB 22: A Tribute to Derek Meddings including complete biography and screenography; *Space Precinct* interviews: John Glen & Piers Haggard.
Cover: *Space Precinct* Space Suburb

FAB 23: *Space Precinct* interviews: Richard Gregory & Roy Scott; *UFO* Episode Guide: Pt 3; *Thunderbirds* merchandise: Pt 1.
Cover: *UFO: The Man Who Came Back/Kill Straker!*

FAB 24: *Space:1999* production designer Keith Wilson (Pt 1); *The Making Of Thunderbirds*: Pt 4; *UFO* Episode Guide: Pt 4.
Cover: *Thunderbirds*: Lady Penelope/*Space:1999: Another Time, Another Place*

Each issue costs £2.50. Please also add 50p postage and packing on each magazine ordered (overseas members please add £1.50 for each magazine). Make cheques or postal orders (£ Sterling only) payable to **Fanderson**. Send your orders, clearly stating which issues you require, to:

FAB, c/o Fanderson, P.O. Box 93, Wakefield, West Yorkshire, WF1 1XJ allowing at least 28 days for delivery.

Please note: back issues of FAB must be ordered directly from the address above - please do not include orders for these items with merchandise orders from Fanderson Sales.

TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions. Members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the FABMail address, keeping text to an absolute minimum. Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, nor can we print members' telephone numbers. If you have sent an advert but it does not appear here, please be patient: the backlog is currently about six months.

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CONTACT:

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CONTACT (for comprehensive list please send sae):

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CONTACT:

R.A. Poole, 26 Dordrecht Road, London W3 7TF

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Keith R. Gooch, 2/7 St. Clair Road, Leith, Edinburgh EH6 8JY, Scotland

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CONTACT (send bids):

Paolo Malaguti, PO Box 221, 20025 Legnano MI, Italy

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CONTACT:

Adrian Crowley, 66B Highfield Road, Dartford, Kent DA1 2JJ

LOCAL GROUPS

Fanderson members who would like to join a locally-based group of like-minded fans of the Gerry Anderson films and television series for group discussions and other social activities, may contact the club's Local Group leaders (shown below) who will be able to advise if space is available in their groups. Please remember to enclose a stamped self-addressed envelope when you write.

If no group exists in your area, perhaps you would be interested in organising one? If so, simply forward your name and address to the FABMail address, marking your envelope 'Local Groups', and your details will be included in the next issue.

BARNSTAPLE:

Dave Barnett, 36 Mead Park, Bickington, Barnstaple, Devon EX31 2PF

BIRMINGHAM:

Lynn Simpson, 15 Somerset Road, Erdington, Birmingham, B23 6NQ

BRISTOL:

Katie Bleathman, 26 Milner Road, Horfield, Bristol, Avon BS7 9PQ

HIGH WYCOMBE:

Glo Thorogood, 133 Totteridge Lane, High Wycombe, Bucks HP13 7PG

HUNTINGDON:

Andrew Rose, 35A Shakespeare Road, St. Ives, Huntingdon, Cambs PE17 4TP

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Malcolm Stephenson, 275 Goodwood Road, Leicester, LE5 6TT

LINCOLN:

Mr. & Mrs. Godfrey, 27 Dryden Court, Clinton Park, Tattershall, Lincs LN4 4PR

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John Bowen, Timberlands, Mill Lane, Usk, Gwent NP5 1AH

SOUTHAMPTON:

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